
Massachusetts
College of
ART
1997–99

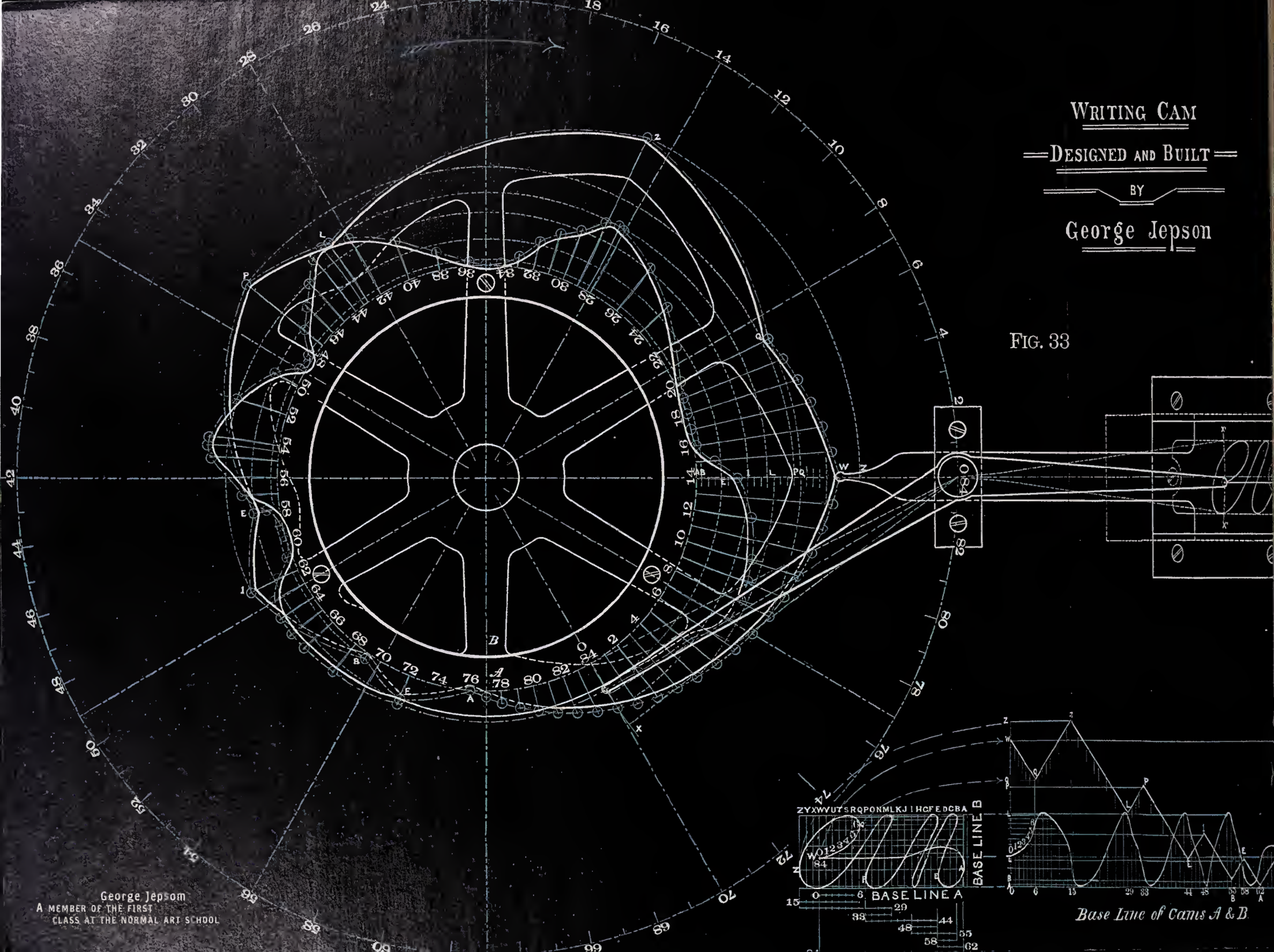
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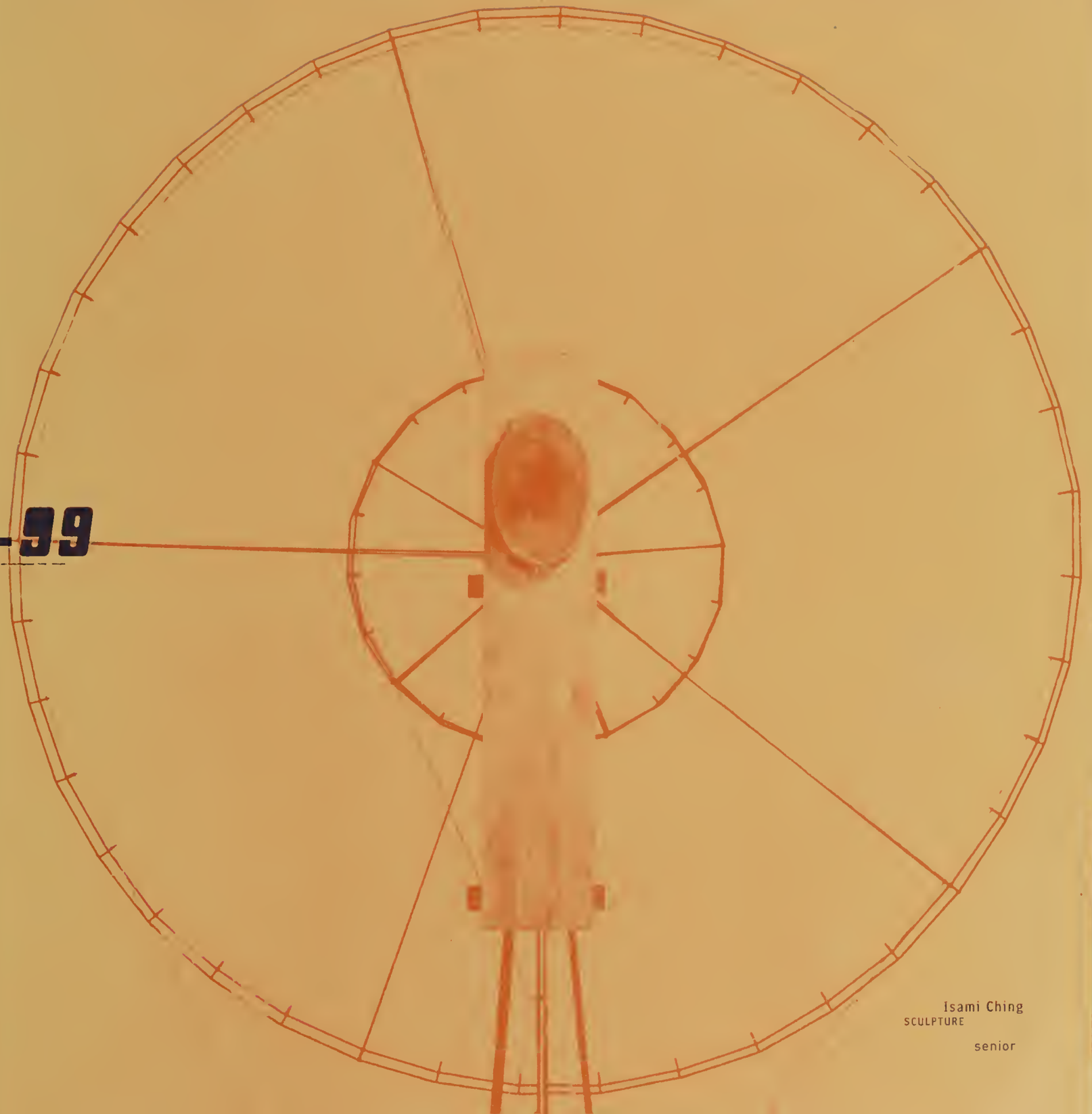
George Jepson

FIG. 33



George Jepsom
A MEMBER OF THE FIRST
CLASS AT THE NORMAL ART SCHOOL

MASS ART 1997–99



Isami Ching
SCULPTURE
senior





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cover: Andy White
SCULPTURE
senior

Putting the MassArt Mission in Perspective





1998

It's a fundamental tenet at MassArt that a good education in the visual arts, involving a program of critical, liberal and studio studies, is equivalent to a good liberal arts education. The confidence that comes from having tested one's vision as an artist again and again springs from a genuine spirit of inquiry. It translates into a trust of one's own thinking and understanding, and an ability to articulate one's insights visually and verbally.

"The school fosters a holistic notion that art is at the core of an ability to envision a future," observes President Katherine Sloan. The college prepares top-flight designers to meet economic needs, provides artists with the best education they can get anywhere, and equips teachers to deal with the ever-changing classroom. Graduates enter a world in which visual communication and thinking grow more and more central to people's experience, and they are ready to work and live responsibly and effectively in that world.

But in a crucial sense, the men and women who emerge from MassArt are as well prepared for careers in business, law, and medicine as they are for careers in art, design, and education. For the college teaches the creative process as a tool for thinking.

Public higher education is a public good. MassArt offers a model of fostering talent and creativity, both gifts that are not limited by an individual's economic prospect. Their development is in the public's interest, and should be everyone's interest. The return on investment is high and far-reaching.

The college's 125th anniversary gives occasion to reflect on how MassArt lives up to its role in the Commonwealth as a state-supported college of art and design.

FOUNDING PRINCIPLES

In the 1860's, civic and business leaders whose families had made fortunes in the China Trade, textile manufacture, railroads and retailing, sought to influence the long-term development of Massachusetts. To stimulate learning in technology and fine art, they persuaded the state legislature to found several institutions, including the Massachusetts Institute of Technology (1861) and the Museum of Fine Arts (1870). The third of these, founded in 1873 as the Massachusetts Normal Art School, was the precursor to the present-day Massachusetts College of Art.

MassArt was founded to satisfy two imperatives—a business demand for industrial drawing skills, and the belief of educators that training in drawing could promulgate both manual and intellectual skills, and yield even spiritual benefits. As crafted by its two founders, English art educator Walter Smith and Boston Brahmin arts impresario Charles Callahan Perkins, the new institution would produce drawing teachers required in schools throughout the Commonwealth, while at the same time producing professional artists, designers, architects, and scientists. The goal would be to educate people in the creative process, not merely train them to draw. It would "impart knowledge," Smith wrote, of "how to draw, not how to make drawings." He explained, *"The process of drawing makes ignorance visible; it is a criticism made by ourselves on our perceptions, and gives physical evidence that we either think rightly or wrongly, or even do not think at all."*

Its roots in the economic and cultural dimensions of the Commonwealth have ensured that the college has evolved with the times. Technical drawing occurs on paper and vector graphics programs; art education students work with teachers in the field to develop new curricula for the schools; design students return from internships with a sense of what's required out there today. In myriad ways, the school is geared to develop in pace with the Commonwealth—which it supports and from which it draws its strengths—and the greater world.

Hanna Melnyczok
MFA FINE ARTS 2D



Robert Maloney
ILLUSTRATION
senior

BRINGING THE PARTS TOGETHER

Consolidation of the school's diverse programs and facilities in a single campus took many years to achieve. Only 20 years ago, painters worked in Kenmore Square while others worked in the Longwood area. Wintertime walks between classes, large wind-blown canvases in tow, tested vocations.

Between 1983 and 1989, the school took possession of eight buildings along and near Longwood and Huntington, close to the Museum of Fine Arts, and a process of consolidation and building commenced. The college proceeded to create state-of-the-art studio facilities in sculpture, glass, ceramics, metals, fibers, filmmaking, video, printmaking and photography, as well as a new computer arts center. By bringing these areas into a closer orbit, work in all becomes more visible, and fruitful collaboration and interaction across disciplines is encouraged.

With roughly 700,000 square feet of space, MassArt's space-per-student ratio is one of the highest among the nation's art schools.

The student life experience was immeasurably enriched in 1989, when MassArt's first dormitory opened. About 22 percent of the school's student population of 1,400 now lives in the dorms.

DIVERSITY

As a public college, MassArt draws students across economic, ethnic, and racial lines—traditional barriers to higher education in general and to professional art education in particular. Its student demographics have consistently broken traditional economic and ethnic patterns. Many of its students have been among the first in their families and ethnic groups to go to college. Records from the school's first decades show that students' parents were mill workers, house painters, grocers, carpenters, letter carriers, machinists, traveling salesmen, stone cutters, cranberry farmers, and night watchmen. Women have always been a slight majority of the student body. And, in a pattern not seen among other colleges of the time, Irish names appear increasingly from as early as 1874, Italian names from the turn of the century, and then in the 1920s Jewish, Slavic, Greek, and Asian names. African Americans begin to appear in photographs in 1903.

People come to MassArt at all ages, whether directly out of high school, following a college education elsewhere, or after several (or many) years in business or service. MassArt's diverse student and faculty population, with an increasingly international complexion, provide a climate for artmaking and design that is in synch with the increasingly global matrix in which art and design are woven.

Students speak of the value of taking a class with people of all ages and cultural descriptions, but also about how such differences ultimately prove beside the point. *"You're judged here for what you do, not what you are,"* says one.



Naoe Suzuki
STM
MFA

TECHNOLOGY AND MENTORSHIP



MassArt is participating in the transition to a technology and information-driven economy and society. Our questions are, what are art and design in a world that is increasingly dominated by digital technology, and what is the appropriate role for technology in education and the preparation of artists?

> *"Our faculty have really struggled with technology issues. I've been impressed in my first year here with the critical debates and thoughtfulness with which the faculty are seeking the best ways to introduce new concepts and incorporate new materials and technology in the curriculum."* (President Sloan)

The question of how to incorporate technology in the curriculum has always been a live one at the school. It has never been something one does on the side, nor something one "majored" in. A century ago, design students learned to draw cams, a mechanical precursor to numeric control devices. MassArt graduate and instructor Albert Munsell, an immigrant's son, developed the scientific system of color notation and measurement that continues to be used widely in industry and the arts.

In fact, technology is woven throughout the curriculum, from first-year foundation on through the graduate program. Participants in a color and light course are as likely to be exploring the nature of additive color at a computer monitor as they are to be working with Munsell color chips or mixing pigments. Graphic designers go back and forth from paper to the web. Sculptors may model their work on the screen. Students program chips to activate micromotors used in 3-D artwork. New technologies are underlining the interdisciplinarity that has always been fundamental to artmaking.

At a time where technology, in the form of video or distance learning or the Internet, replaces more hierarchical modes of classroom learning, the mentorship nature of an arts education, at least as practiced at MassArt, becomes a model for excellence in higher education. Here, a student develops his or her ability to make art through a process of critiques in which the instructor seeks not to impose a style or point of view, but rather to get the student to see the possibilities inherent in a given artmaking situation. The size of the school and of the classroom, together with the intensive nature of the studio course and its translation into the liberal arts classroom, encourage the coaching, or midwifing process that occurs here, and that is perhaps not unlike that seen in a college science lab.

This intensive process, together with the artist's talent and a self-critical determination to make work better, yields graduates whose work is shown at and collected by The Museum of Modern Art, the Whitney Biennial, the Boston Museum of Fine Art, and virtually every important venue of contemporary art and craft in the country.

David Kaufman, M.D.
SCULPTURE
senior



A critical engagement with technology and a commitment to mentoring have together enabled the school to prepare its graduates to take their places in education, business and industry, all areas in which the Commonwealth has been at the progressive edge. In recent years, graduates have joined companies like Bose, Compugraphic, Digital, Fidelity Investments, General Motors, Gillette, HN Bull, Levi Strauss, Little Brown & Company, NYNEX, Ogilvy & Mather, Parker Brothers, Perry Ellis, Stride Rite, Tiffany & Co., broadcast companies, and most recently, a host of multimedia and internet firms.

But apart from careers and professions, the MassArt graduate develops a self-confidence, tempered in the studio and the seminar room, that leads to a life of problem solving and creative inquiry.

PHOTOGRAPHY
Michael Cogliantry junior



Grateful acknowledgments to MassArt President Katherine Sloan and to college archivist Paul Dobbs for their help in developing this section.

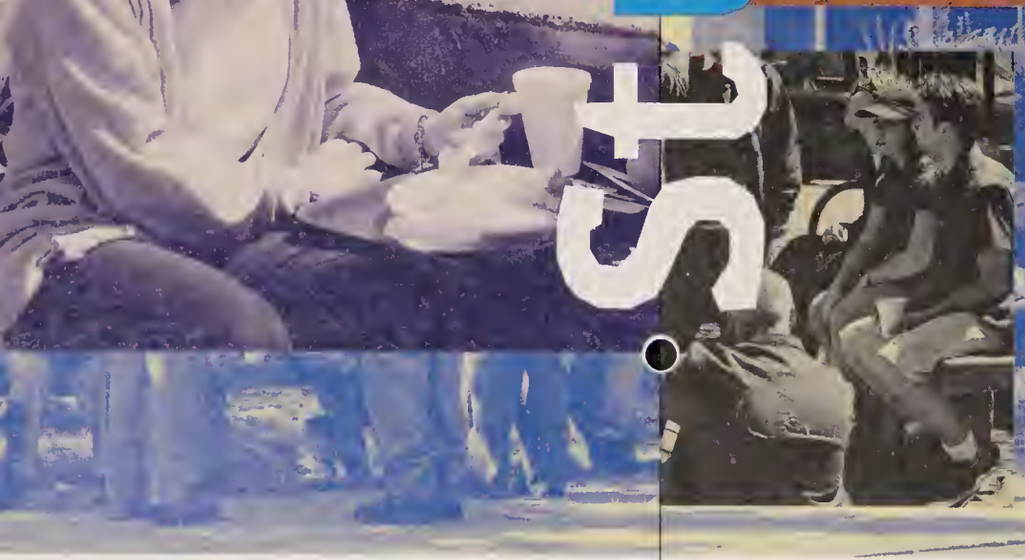


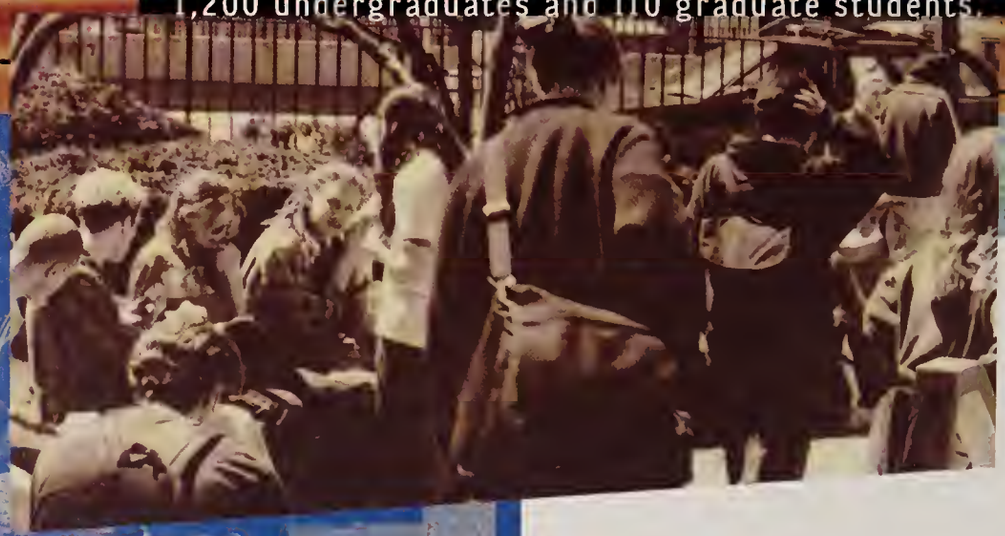
Vice President Jahanna Bransan, Alumna Trustee Andrée Cardella, President Katherine Sloan, and Retiring Trustee Chair Rab MacIntosh at the 1997 Commencement

Students

MassArt is a **kaleidoscopic community** of 1,200 undergraduates and 110 graduate students.















Approximately 1,000 additional students take courses through the Program of Professional and Continuing Education each year.







Of the undergraduate students:

- 29% are freshmen, 21% sophomores, 21% juniors, 28% seniors, 1% special and visiting students, and 1% mobility or students on cross-registration
- 54% entered as first-time freshmen, 46% entered as transfers; of the transfers, 64% started as freshmen transfers, 36% as advanced
- 58% are female, 42% male
- 16% are American students of color, 77% are Americans of European extraction, and 7% are international students on non-immigrant visas
- their average age is 23, and they range in age from 17 to 73



Of the graduate students:

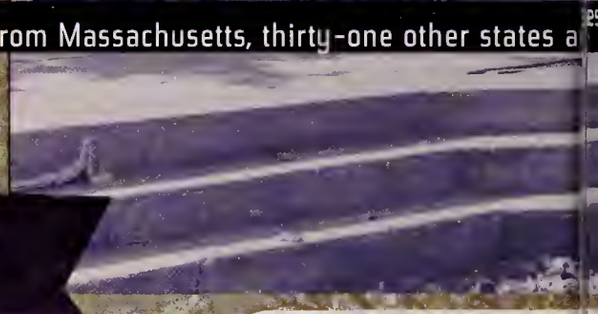
- 53% are in the MFA program, 34% in the Master of Science in Art Education, and 13% in Teacher Certification
- 70% are female, 30% male
- 13% are American students of color, 75% are European-Americans, and 12% are international students
- their average age is 32, and they range in age from 22 to 54







Seventy-two percent of the students are from Massachusetts, thirty-one other states a











sented (from California to Wisconsin, alphabetically),



Citizens of the following countries are currently enrolled in MassArt:

Argentina
Armenia
Australia
Azerbaijan
Bangladesh
Barbados
Brazil
Bulgaria
Cambodia
Chile
China
Colombia
Cyprus
The Czech Republic
Dominican Republic
England
Ethiopia
France
Germany
Greece
Guatemala
Haiti
Honduras
Hong Kong
Hungary
India
Indonesia
Iran
Ireland
Israel
Italy
Jamaica
Japan
Kenya
Korea
Laos
Latvia
Lebanon
Malaysia
Mexico
The Netherlands
Pakistan
Peru
Poland
Russia
Spain
Sweden
Taiwan
Thailand
Turkey
United Kingdom
Venezuela
Vietnam
Yugoslavia



and there are citizens of sixty countries in the student body.





CAMPUS



The Massachusetts College of Art is located in the Fenway/Back Bay section of Boston. In the immediate neighborhood are a park - the Fens, centerpiece of the Frederick Law Olmsted "Emerald Necklace"—with victory gardens, ball fields, and paths for bike riding, running, and walking; the Museum of Fine Arts and the Gardner Museum; ten other colleges and universities; public and private high schools; some of the world's great hospitals; apartment buildings constructed around the turn of the century; Fenway Park, home of the Boston Red Sox; and many small cafes, restaurants, dance clubs, and stores.

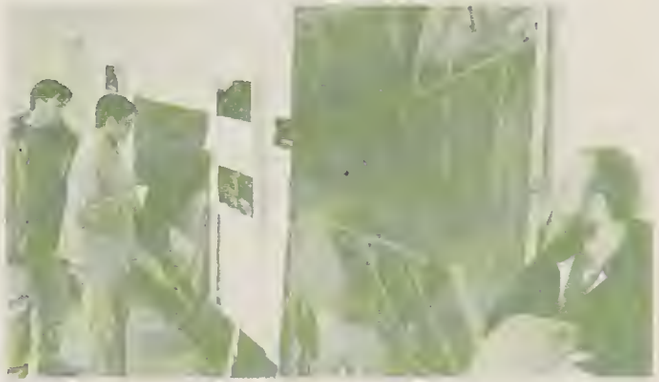
MassArt's seven-building campus complex on Huntington Avenue has been completely renovated to accommodate specialized studio programs in all areas of the fine arts and design. MassArt's facilities are among the best in the nation. Students use state-of-the-art equipment to explore the traditional materials of the arts—bronze, ceramics, fibers, wood, glass, paint, print—as well as contemporary innovations in computers, video, film, photography, performance, and installation. Upper-level students in most departments have the option of establishing studio work-space on campus. The campus also features two professional galleries, several galleries programmed by student organizations or departments, installation and performance spaces; a student center, gym, and fitness center, a cafeteria, an art supply store, and a courtyard and other comfortable spaces for sitting, talking, sketching, or meditating.

With the exception of two small balcony areas and a graduate painting studio, every space on the campus is wheelchair-accessible.



Computer Arts Center

The Computer Arts Center is an interdisciplinary studio environment available to students in all departments for courses, workshops, and supervised independent projects. Activities the studios support include electronic design and prepress, computer drawing and imaging, digital video and audio, interactive multimedia, 3D modeling and rendering, animation, electronic device control, and World Wide Web authoring.



The college does not offer a concentration in computer graphics, but students may take a comprehensive sequence of courses in conjunction with a studio major through either the Communication Design department or the Studio for Interrelated Media. Computer training is integrated with traditional art and design principles. The issues that arise from the use of digital tools are addressed within the intellectual and visual context of each discipline. A student with a special interest in computer applications can work independently with a faculty advisor to plan and execute a thesis project or develop course work in the computer center. In addition, students who have performed well can apply for a supervised open major with an emphasis on computer applications. Working relationships with local firms often supplement the academic training, and some students do internships on professional projects through Do-While Studio, a nonprofit professional training and research center.

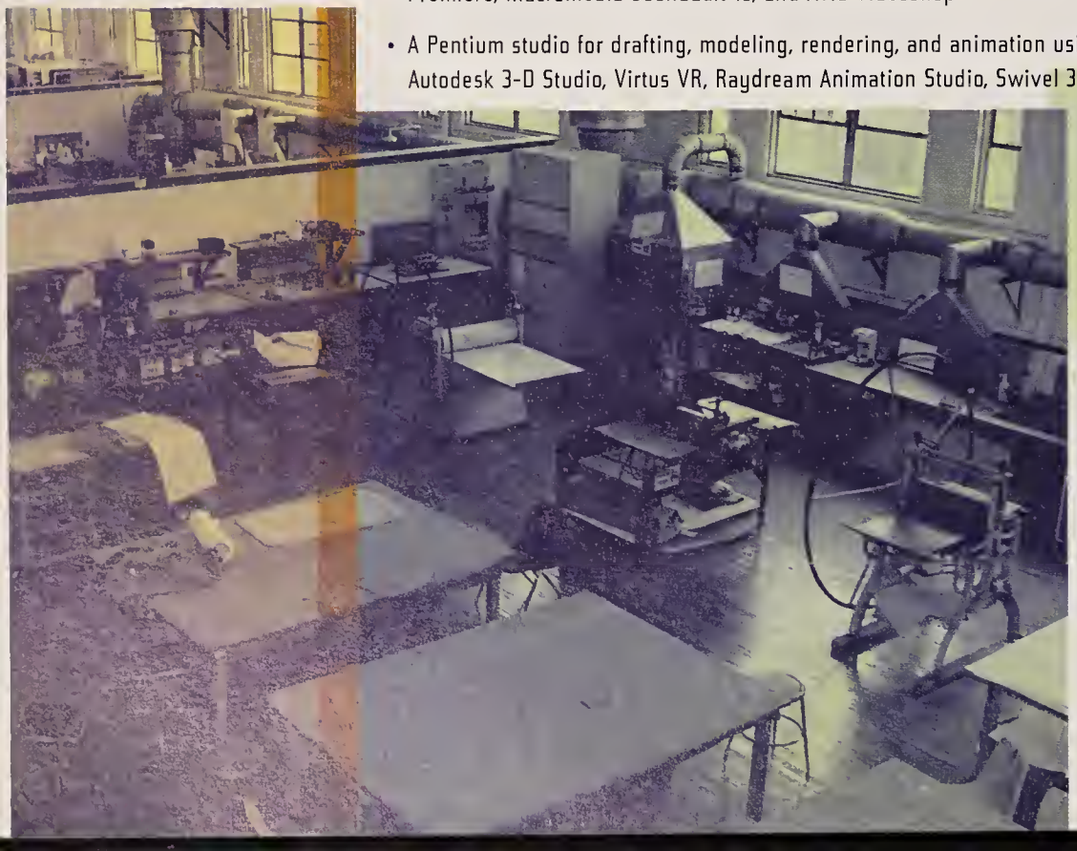


Each year about 800 students enroll in the computer art and design courses; many others have access to the studios through workshops, special sessions of non-computer courses, and independent projects. The Computer Arts Center is open from 9:00 AM to 10:00 PM during the week, with weekend hours, and extended access in response to need. Staff members and/or student technicians are always available to provide assistance.



The eight networked computer studios are equipped with a variety of input and output peripherals and projectors to support lectures, demonstrations, and critiques. The hardware and software available reflects the realities of professional work environments for artists as closely as possible. Software versions are current, and the center tries to upgrade hardware every 3 years. The configuration of these studios varies with demand, but the present configuration is as follows:

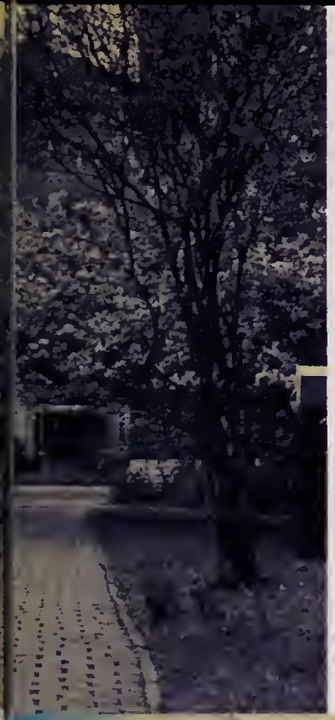
- Two Power Mac studios for design, imaging, electronic prepress, illustration, painting, drawing, and photography using Quark XPress, Adobe Photoshop, Adobe Illustrator, Fractal Design Painter
- Two Power Mac interactive multimedia studios to support imaging, sound editing, digital video, CD ROM interface design, electronic book design, and Web design using Macromedia Director, Apple HyperCard, Adobe Premiere, Macromedia SoundEdit 16, and Avid Videoshop
- A Pentium studio for drafting, modeling, rendering, and animation using Crystal Topas, Impulse Imagine, Autodesk 3-D Studio, Virtus VR, Raydream Animation Studio, Swivel 3-D, and Fractal Design Poser
- A low-end video lab with Adobe Premier and Sound Edit 16 for digital video and audio production and editing, and photoshop and Director for 2D animation
- An electronics lab for computer device control and robotics
- A new computer seminar room for lectures, discussions, and critiques of computer media projects.



Outside the Computer Arts Center, the college is planning a new Studio Foundation lab designed to support group projects and to integrate computer tools with traditional materials and processes. Avid digital video editing suites are available to students in video and film courses, and a dedicated pattern drafting workstation is available in the fashion design studio.

The entire campus is in the process of being networked for distributed computing and T1 access to the Internet and the World Wide Web, allowing students access to a global Web audience and remote interdisciplinary collaboration. All students are offered free e-mail accounts that can be accessed from a variety of campus locations or by PPP software and modem from off-campus.

Current information about the center is available on the college Web page at www.massart.edu/cac/lab.html.



Morton R. Godine Library

With its dramatic views stretching from Cambridge to Boston Harbor, the Morton R. Godine Library is an elegant and inspiring place for study and research. The library is a treasure house of information focusing on art, design, media, education, and general liberal arts. Its collections include more than 90,000 volumes, 700 films, 1,500 videotapes, 100,000 slides, 400 periodical titles, sound recordings, posters, the college's archives, a rare book collection, and the Gunn Associates pictorial reference file: 90,000 images collected from periodicals between 1939 and 1965 and arranged in meticulous subject order.

On-line access to twelve local libraries where materials may be borrowed as well as walk-in borrowing at two additional college libraries provide a total of more than one million titles easily available to MassArt students. Students my also borrow from any of Massachusetts' twenty-nine public colleges and universities.



All MassArt students may obtain Internet accounts, free of charge. World Wide Web access is available from ten terminals which may also be used for word processing and laser printing. VCRs and film projectors are available for viewing collection items.

Fenway Library Consortium:

Brookline Public Library
Emerson College
Emmanuel College
Hebrew College
Lesley College
Massachusetts College of Art
Massachusetts College of Pharmacy
Museum of Fine Arts
New England Conservatory of Music
Simmons College
Suffolk University
University of Massachusetts/Boston
Wentworth Institute of Technology
Wheelock College



Boston









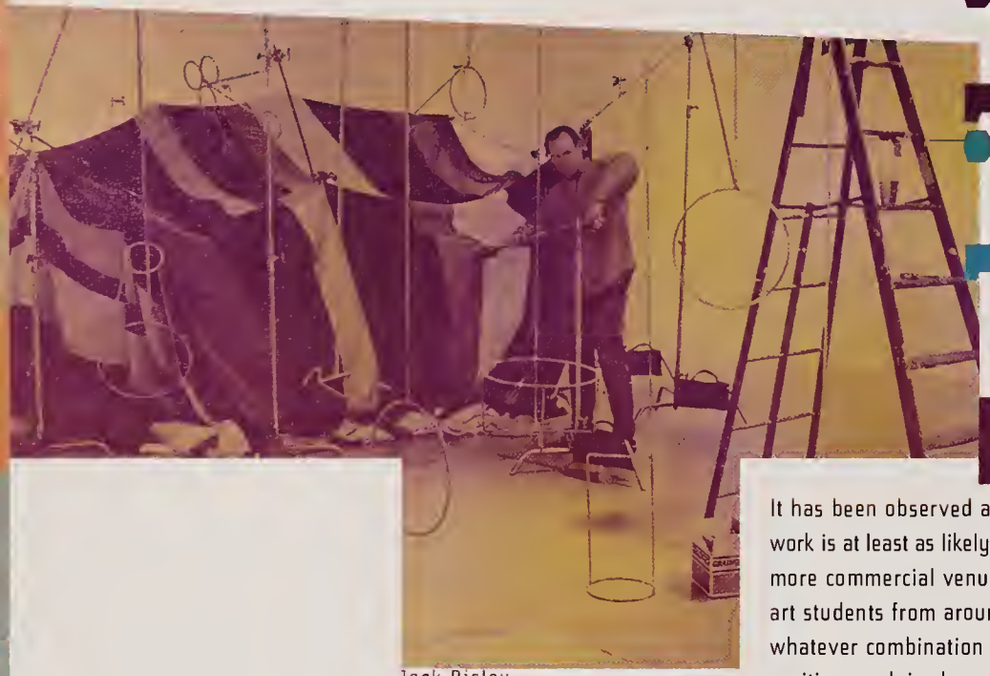




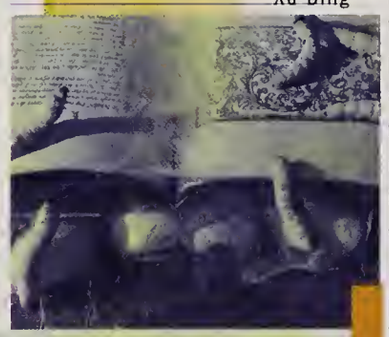




Exhibitions



Jack Risley



Xu Bing

It has been observed about the Boston art scene that intriguing, challenging work is at least as likely to be found in college and university galleries as in more commercial venues or museums. This may be due to Boston's draw of art students from around the world and to the audience they provide. But by whatever combination of dynamics, the campuses tend to be where the exciting work is shown.

The galleries' location in a diverse art school setting gives a freedom that makes adventurous visual arts programming possible. The Exhibitions Program shows the work of well-known figures in the modern and post-modern landscape such as Nancy Graves and Sigmar Polke as well as artists who are new to the Boston area. For example, Chinese artist Xu Bing's monumental installation Language Lost in the college's Huntington gallery, contained the beautiful and unique work "Book From the Sky." This work, made up of nine 80 foot scrolls suspended over hundreds of hand-printed books, was censured in China after the Tienanmen Square uprising because of its critique of the control of language and information. In 1996, Korean artist Jheon Soocheon's installation Tou Re: Cast, commented upon history and progress by combining piles of technological debris, bales of shredded financial documents, crashed cars and an army of clay tomb figures. In the Spring of 1996,

The college's Bakalar and Huntington galleries occupy over nine thousand square feet on the first and second floors of South Hall. The Huntington Gallery has large Palladian windows, a thirty-foot ceiling and a balcony area overlooking the gallery. The galleries are endlessly configurable and are linked by stairs. They are host to several major exhibitions each year, as well as graduate and undergraduate students in graduate thesis exhibitions, the annual Senior Show and the All-School Show.

MassArt's Exhibitions Program is a recognized and respected force on Boston's art scene. The exhibitions shown here are a prominent part of the fabric of the arts landscape in Boston and are covered regularly in the New England, national, and international press. For the students at the college, the exhibitions in the Bakalar and Huntington galleries offer a unique opportunity to encounter significant art and design close up, whether it be through class visits, walk-throughs with the artist or curator, or a quiet solitary visit.



Jheon Soocheon





multi-material sculptor/artist, Kiki Smith created the impressive Landscape installation during her three-week residency. Using the college's state-of-the-art facilities, Smith collaboratively produced a panorama of large glass animals, stars, and body parts suspended over a vast carpet of over 300 prints. In the 1995 exhibition Object Lessons: Feminist Dialogues with the Surreal, thirteen women sculptors (including artists Janine Antoni, Lillian Ball, Petah Coyne, Rona Pondick and MassArt professor Judy Haberl), explored feminist issues with unorthodox materials, such as rubber, wax and fur. In 1996 the exhibition Mojo Hand: Recent Works by Richard Yarde offered stunning, large-scale watercolors which explored the subject of Yarde's recent catastrophic illness and on-going recovery. Mojo Hand has since shown at Smith College in Northampton, Massachusetts and The Studio Museum in Harlem, New York City and will continue to tour.

Exhibitions conceived and developed at MassArt frequently go on to travel throughout the country and abroad. In 1991, the ground-breaking Seeing Through "Paradise", an exhibition of works on paper by inmates of the Terezin concentration camp, toured American and foreign museums. The exhibition Let Us March On! Selected Civil Rights Photographs of Ernest Withers, 1955-1968 has traveled since it opened at the college in 1992 and is booked for venues across the land through 1999. The New Tracks, Old Land exhibition of contemporary aboriginal prints from Australia traveled nationally and internationally for three years after opening at MassArt. Many of these exhibitions are accompanied by substantial catalogues and essays by curators, critics, and scholars.

Listed below are some recent highlights of the exhibitions program:

Ground Level: Photographs by James Nachtwey
In the past three decades, Magnum photojournalist and Massachusetts native, James Nachtwey has produced startling and compelling photographs from some of the most troubled places around the globe. The MassArt exhibition is the first major US showing of his work and included new work titled "Violence in America". (1997)

When Red Saw Green: Soviet Advertising and Film Posters of the Twenties
This exhibition traces a short and exciting period in Soviet poster art during the early twenties when some of the most imaginative and stunning work of the time was produced. (1997)

MassArt's Mass Art II
A juried exhibition showcasing leading designers in the communication arts who trained at MassArt. A CD-ROM and exhibition web site created for this exhibition provide an interactive forum for discussions into how design influences daily life. (1997)

Exquisite Cannibals
A series in which each invited artist consumes, deconstructs, destroys or builds upon the preceding body of work: Larimer Richards, Jack Risley and Stefanie von Clemm. (1997)

Jheon Soocheon: Tou Re: Cast
A massive installation which commented upon history and progress by combining piles of technological debris, bales of shredded paper, crashed cars and an army of clay tomb figures. (1996)

Mojo Hand: Recent Work by Richard Yarde
An exhibition of large-scale watercolors which explored the subject of Yarde's recent catastrophic illness and on-going recovery. (1996)

Kiki Smith: Landscape
Multi-material sculptor/artist, Kiki Smith created this monumental installation during her three-week residency at the college. Comprised of glass, bronze and over 300 prints layered in a quilt-like covering on the floor, this piece filled the entire second floor of the gallery. (1996)

Sigmar Polke: Editions
Full-scale exhibition of the internationally renowned German artistís unique graphics. (1996)

Xu Bing: Language Lost
Breakthrough Chinese artist Xu Bing's monumental installations explore language and information. Reviewed in Sculpture and ARTNews Magazines. (1995)

Object Lessons: Feminist Dialogues with the Surreal
Thirteen women sculptors exploring feminist issues with unorthodox materials (including rubber, wax and velvet). Full-color catalogue with essays by Ann Wilson Lloyd, Susan Hapgood, and Suzanne Ramljaik. (1995)

Dutch Graphic Design: 1918-1945
Outstanding works from private collections, organized by the college in collaboration with Alston Purvis of Boston University. (1994)

Thomas Ashcraft: Heliotown
Major evolving installation. Reviewed in Sculpture magazine. 1994

Homeland: Use and Desire
Six Southwest artists working in diverse media investigate the ways in which various cultures relate to homeplace and the land, particularly with regard to ownership and use: Luis Jimenez, Patrick Nagatani, Miguel Gandert, Eddie Dominguez, Victor Masayesva and Ramona Sakiestewa. Organized by the college. (1994)

Nancy Graves: Recent Work
National Traveling exhibition comprised of large scale assemblages by one of Modernism's most important sculptors. (1993)

Armin Hofmann Retrospective
World-renowned graphic designer and teacher who's work is in the permanent collections of the Museum of Modern Art and the Kunstgewerbe Museums in Basel and Zurich. (1992)

New Tracks/Old Land
A selection and exploration of contemporary Aboriginal Prints from Australia. The Exhibition was organized by and premiered at the college in 1992 and is currently touring the United States and Australia.

Let Us March On! Selected Civil Rights Photographs of Ernest Withers, 1955-1968.
Organized by the college in conjunction with the Northeastern University Department of African American Studies. 120 photographs documenting the extraordinary events of the Civil Rights Movement in the American South. Currently on national tour. (1992)

Fables of the Visible World.
Photography by nationally renowned Massachusetts College of Art faculty, including Nick Nixon, Frank Gohlke, Barbara Bosworth, Abelardo Morell, and Laura McPhee. The exhibition premiered at the college in 1992, and toured throughout Chile under the auspices of the United States Embassy in Santiago.

Seeing Through 'Paradise':
Artists and the Terezin Concentration Camp. Works on paper by inmates of the Terezin Concentration Camp (1941-45) in Czechoslovakia. (1991) This exhibition of rarely seen work was organized by the college, and toured to five sites in the U.S. during 1991-92. It opened at the National Gallery in Prague in April, 1992.

Visiting Artists



The Visiting Artists Program brings artists from around the world to become part of the MassArt community for a few days, weeks, or months. This program is a department of Academic Affairs, funded by student fees and staffed by dedicated professionals. Its independence enables the program to work with all areas of the college to bring artists working in various media and disciplines to contribute to the educational program of the school and to the outside arts community of Boston.

Some Visiting Artists events are related to curricula, while others are designed to fill a gap or broaden the experience of being at MassArt. Diverse programming is the rule. Often visits coincide with the exhibition of an artist's work in the Bakalar or Huntington galleries, and the artists frequently involve MassArt students in the preparation of their exhibitions. In 1996, ever inventive multi-material sculptor/artist Kiki Smith had an exhibition of work produced during her three-week residency at the college, in which she worked closely with students in both the glass and printmaking areas. Artists showing elsewhere in the Boston area are also likely to come in for a talk or critique; in this way the Visiting Artists Program helps MassArt students make connections with other local educational institutions. Christopher Sperandio, installation and comic artist whose work was on display at the Museum of Fine Arts, visited the college to speak to the first-year students in 1996.

Visiting artist activities range from gallery talks and slide lectures to studio visits and critiques. The nature of a "visit" can be anything but predictable. Thomas Ashcraft, an artist based in Santa Fe, turned one of the galleries into a desert-like environment, replete with sounds, aromas and sculpture, in which the artist himself was present each morning, realigning elements. "Students still come into my office and say, 'Boy, I remember that installation. Whatever it was, it was great,'" recalls Visiting Artists Director Michèle Furst.

In keeping with its goal of bringing to the campus the major dialogues and controversies which animate the practice of contemporary fine arts and design, the Visiting Artists Program also organizes lectures, panel discussions, and symposia on a wide range of topics of interest to MassArt students and faculty and to the arts community of greater Boston. The Legacies Jewelry Symposium in spring 1997 brought jewelry artists, historians, museum curators, and anthropologists together. Recently, curators and printmakers participated in a panel discussion on Boston Printmakers: The Unique Print and Aesthetic of the Multiple. Additionally, there are slide lectures almost weekly, by a wide range of artists. Examples of the college's visitors in 1996-1997 include ceramist and "National Living Treasure" of Japan, Tatsuzo Shimaoka, who has exhibited internationally and is in the collection of the Museum of Fine Arts, Boston, Patricia Smith, poet and Boston Globe columnist, and painter, printmaker Pat Steir.

The Visiting Artists Program also facilitates the Adderley Lecture series, which brings to the college artists, teachers, and lecturers of color who challenge preconceptions, differentiate sources, and affirm shared meanings in art. The 1995 Adderley lecturer was Lorraine O'Grady, a conceptual artist who has used performance, photography and collage to tackle issues of hybridism and diaspora in contemporary society. Both sculptor Melvin Edwards, best known for his Lynch Fragments series and lauded for "his ability to give a lasting



form to political and social anger," and installation artist, political activist Fred Wilson, who "takes social justice as his subject and museology as his medium," were 1996 Adderley lecturers. In 1997, Adderley lecturer John Scott, a New Orleans-based sculptor, painter and printmaker, lectured at the college and worked with printmaking students during a week-long residency.

Looking to Learn, conceived by Visiting Artists' Director Michèle Furst and Program Coordinator Sandy Weisman, brings public school children to MassArt's galleries for hands-on activities related to exhibitions. The program's objective is to promote visual thinking through critical viewing of art work. Now in its third year, Looking to Learn also provides MassArt students with the opportunity to work with young audiences to discover and uncover meanings in contemporary art.



Often visiting artists programs are made possible with sources outside the college. Among others, the Massachusetts Cultural Council, a state agency which receives funding from the National Endowment for the Arts, has provided support for lectures, exhibitions, and educational programs.

Below is a partial list of visiting artists for 1990-97

Terry Adkins (sculptor)
Gregory Amenoff (painter)
Ralph Applebaum (designer)
Thomas Ashcraft (multimedia)
Michael Auerbach (sculptor)
Lillian Ball (sculptor)
Zeke Berman (photographer)
Sheila Levrant de Bretteville (graphic designer)
Deborah Bright (photographer)
Luis Cancel (curator, museum director)
Douglas Cardinal (architect)
Ikuro Choh (computer graphics)
Lois Conner (photographer)
Betsy Connors (video/holography)
Tony Conrad (video artist)
Edward S. Cooke (curator)
Petah Coyne (sculptor)
Greg Crewdson (photographer)
Wouter Dam (ceramics sculptor)
Patrick Doherty (sculptor)
Ellen Driscoll (sculptor)
Rita Duffy (painter)
Melvin Edwards (sculptor)
Tomas Esson (painter)
Jeannine Falino (curator)
Richard Field (curator)
Linda Fisher (performance artist)
Robert Freeman (painter)
Dan Friedman (designer)
Joanna Frueh (performance artist)
Beth Galston (sculptor)
Ernie Gehr (filmmaker)
Nan Goldin (photographer)
Peter Gourfain (sculptor)
Marek Grazeskwi (photographer)
April Greiman (designer)
Bessie Harvey (folk artist)
Todd Haynes (filmmaker)
Nene Humphrey (sculptor)
Irwin (painters)
Reggie Jackson (photographer)
Michael Jantzen (artist, inventor)
Jheon Soocheon (installation artist)
Patricia Johanson (environmental artist)
Lou Jones (photographer)
Win Knowlton (sculptor)
Phyllis Kornfeld (curator)
Josef Koudelka (photographer)
Hans Peter Kuhn (sound artist)
Jaron Lanier (inventor)
Michael Lucero (sculptor)
Arnost Lustig (writer)
Robbie McCauley (performance artist)
Juan Mandelbaum (filmmaker)
Harry Mattison (photographer)
Michael Mazur (artist)
Arone Raymond Meeks (printmaker)
Russell Mills (painter, designer)
William Moritz (curator)
Portia Munson (sculptor)
Lisa Norton (artist/metalsmith)
Malangatana Nwenya (painter)
Lorraine O'Grady (conceptual artist)
Pat Oleszko (performance artist)
Prinzgau/Podgorschek (architects/filmmakers)
Christopher Pullman (designer)
Ciro Quintana (painter)
Nelson Ramos (painter)
Helen Ramsaran (sculptor)
Janice Redman (sculptor)
Wellington Reiter (architect)
Larimer Richards (sculptor)
Jack Risley (sculptor)
Juan Sanchez (painter)
Leni Schwendinger (light artist)
John Scott (sculptor, painter, printmaker)
Arlene Shechet (sculptor)
Tatsuzo Shimaoka (ceramicist)
Kiki Smith (sculptor)
Patricia Smith (poet)
Wolfgang Smy (painter)
Christopher Sperandio (installation and comic artist)
Pat Steir (painter, printmaker)
Sylvia Taccani (photographer)
Ritsuko Taho (sculptor)
Bradbury Thompson (designer)
Robert Farris Thompson (art historian)
Stefanie von Clemm (sculptor)
Carrie Mae Weems (photographer)
Robert Whitman (performance artist)
Fred Wilson (installation artist)
Jackie Winsor (sculptor)
Ernest C. Withers (photographer)
Xu Bing (sculptor)
Yuriko Yamaguchi (sculptor)
Richard Yarde (painter)
Tom Zwerver (sculptor)


Areas of



udy

Art Education
Certification
Studio Education
Community Education
Museum Education

Critical Studies
Art History *

Communication Design
Graphic Design
Illustration *

Environmental Design
Architectural Design *
Fashion Design *
Industrial Design *

Fine Arts 2D
Painting
Printmaking

Fine Arts 3D
Ceramics
Fibers
Glass
Metals
Sculpture

Media and Performing Arts
Film
Photography
Studio for Interrelated Media (SIM)
Video (minor)

* B.F.A. only



Studio Foundation

A "foundation" course is sometimes equated with development of a "tool chest" of resources that can support advanced studio training. In the Studio Foundation program at MassArt, the development of such a "tool chest" is a by-product of an immersion in a demanding, intense, turbulent experience. The program is as much about getting usefully lost as it is about finding one's direction. It is intended to heighten and broaden the possibilities of a four-year art school experience.



Typically, students' ideas about what they will study during their four years in art school change as they encounter challenges in areas new to them in the interdisciplinary foundation arena. The would-be photographer goes into metals, the would-be illustrator into art education. Whatever their subsequent course of study, students emerge with a greater sense of responsibility for their decisions and a broader basis for determining where their strengths and interests lie. Above all, students come out of the Studio Foundation program able to ask the kinds of questions that ultimately will drive their work and careers as artists and designers in school and well beyond.

The Studio Foundation year comprises six courses: drawing, visual language, color and light, form study, and one of several media arts: film, photography, video or Studio for Interrelated Media courses, including numerous computer offerings. Students also select one from a diverse offering of Professional Studio courses, each designed to explore a theme in depth.





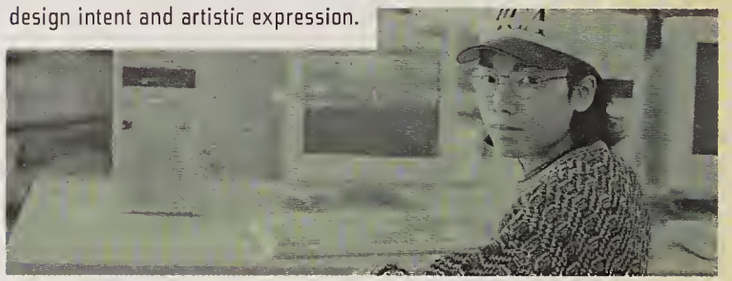
These courses represent a number of changes in the Studio Foundation curriculum effected in 1997-98. Behind the changes lie faculty insights, developments in technology, the evolving set of skills and knowledge students bring with them to art school and are expected to carry with them as graduates, and maturation of the Studio Foundation philosophy itself. A strong interdisciplinary impulse continues to run through the program. The instructor of Form Study may be drawn from design, media, or Fine Arts 3D, and bring in concerns not normally encountered in a conventional 3D course.

In all courses, process is paramount. Students address questions of research, problem solving, idea generation and development, presentation, and criticism. Consistent with the program's emphasis on question over answer, there is a strong emphasis on the critique model and on building critical skills. At the same time, students pick up the "tools" and vocabulary that will become second nature to them over time.





Color and Light addresses both subtractive and additive color, the first associated with paint and printer's ink, the second with the red+green+blue=white realm of the computer monitor. As they work with paper, pigment, electronic and other media in two and three dimensions, students develop a broad working vocabulary and substantial body of work related to color and light issues. Drawing Studio is dedicated to technical aspects of drawing from observation and of invented work, and also treats drawing as a vehicle for generating and conveying ideas. Form Study addresses 3D concepts and processes, with stress on applications across the disciplines, from sculpture to graphic design. Visual Language affords an opportunity to see how the elements of image making (composition, form, space, time, metaphor) can be employed to achieve design intent and artistic expression.



For their Professional Studio requirement, students choose from courses organized around specific themes,—such as Book Illustration, Art and the Internet, Clay Vessels, Metals and Nature, and Art and Fashion—for an entire semester. The opportunity to focus on an area of interest outside of the confines of a "concentration" is an unusual one at this level, and enables participants to experience the dividends that accrue from the sort of intense personal investment ordinarily found in upper division and even graduate work.

I was going to get into computer animation, but discovered in Foundation that I like 3-D, so will major in industrial design. This makes sense for me, because before I came here, I thought I might go to engineering school, before I decided I liked art more. With industrial engineering, focusing on the outside of a product, I get both.

I want to do something with holograms. Multimedia is inevitably going to move from the computer screen to 3-D, and holograms will be the way. In one of my foundation classes, first semester, the instructor suggested I create a product for the year 2000. So I created a virtual eye, a projector connected to a computer than enables one to project a 3-D hologram rather than a slide. It could work in an architecture class, for example. It might also involve something like a 3-D digitizer, able to scan an actual object and project it in 3-D. This is what I'm thinking about now.

Zi-Fang Mei
Foundation







The computer continues increasingly to be incorporated throughout the Studio Foundation curriculum. Three-dimensional modeling and color studies are two areas in which such applications are most important. In visual language studies, digital imaging, typography and layout programs can enable thorough investigations of image making and communication issues.

The Studio Foundation program uses a pass/no credit grading system. The rationale is that there should be no penalties for taking risks. More fundamentally, the visual arts are an inherently subjective enterprise in which the artist must be the first to judge her or his work. Foundation students are encouraged to discover what evokes their curiosity and to find their own unique paths to greater intellectual and artistic sophistication.

The studio components of the Foundation program are complemented by two semesters of Perspectives in Art History, Written Communications, and American Thought and Government.

Critical Studies



Critical Studies courses are designed to inspire critical thinking and stimulate the imagination of art students. They help art students understand the context in culture and history out of which enduring art springs. Faculty encourage students to think clearly, write effectively, and develop the informed, flexible minds that make art possible. In their teaching, faculty make active use of Boston's museums and galleries to provoke critical viewing and writing by students. Critical Studies courses require essay writing because nothing expresses thought more clearly than the written word.

I'm doing a double major. One of the reasons is that I am deeply attracted to Honduras's cultural heritage, to Mayan art. I've a kind of romantic idea that the process of making art can help us engage with our own humanity. Art history will help me get access to that and strengthen my education as a painter. I've become able to speak and understand formal issues in art, to read effectively. The summer pre-semester was very helpful in breaking the ice, getting me to feel at ease about starting in the fall. I take a lot of time, want to do things right, because dealing with color, painting, is actually a huge undertaking. I'm excited about anthropology, philosophy, aesthetics. Critical Studies professor Jasminka Udovicki says she is glad to be at MassArt, because in every review she's ever been at, students have addressed questions about content, the meaning of their work. I dream of teaching back in Honduras, to break the traditional aesthetics and myths about art, for example, the appreciation for the representational only.

GUSTAVO LARACH
Foundation

To earn the BFA degree most students need a minimum of 42 credit hours in Critical Studies. Art Education students, who study human development and perception in the Art Education program, must earn a minimum of 30 Critical Studies credit hours. The 42 Critical Studies credits are distributed across 4 years and are selected from within the four areas of the department: art history; social sciences; writing, film criticism, and literature; natural sciences and mathematics. As part of the Studio Foundation program, all freshmen take four specific Critical Studies courses in art history, government, and written expression. Sophomores take a Critical Studies introduction to literary traditions. Juniors take, at minimum, one Art History and one Writing, Literature, or Film elective. Seniors select additional Critical Studies electives to complement work in their chosen disciplines or to satisfy individual interests.

Jill Maio PAINTING
senior

Art History (Area A) courses enrich the artistic education by teaching students to approach and understand a work of art in its cultural and historical context. Students learn the complex vocabulary of visual analysis and are encouraged to become fluent in this language. All courses emphasize research skills.

Social Sciences (Area B) courses enable students to gain a working knowledge of the major disciplines and methods of inquiry in the social sciences. Students develop a sense of historical perspective and deepen their understanding of their own and other people's historical and cultural heritages.

Writing, Film Criticism, and Literature (Area C) courses bring students to a level of literacy at which they can discern the complex layers of feelings, ideas, meanings, and historical forces present in a written or filmed work of art. Students read and analyze literary works and films to gain insight into and appreciation of the works, and explore new ways of thinking about accepted knowledge and about their own creative work.

Natural Science and Mathematics courses (Area D) develop an appreciation of the contexts, concepts, and methods of science and mathematics, and foster the ability to form critical judgments using scientific principles. These courses encourage students to think scientifically about proof, evidence, theoretical modeling, and experimental validation. Students learn to use scientific terms precisely and to think both reductively and holistically.

Writing for Artists and Critical Studies Pre-Semester Program



MassArt sometime accepts students with strong portfolios but deficient language skills. As a condition of their admission, these students are required to complete successfully the Critical Studies Pre-Semester Program in the summer before they matriculate. Other students take the Writing for Artists course in their first semester at the college. These courses develop writing competencies and strengthen reading and critical thinking skills. Tutorial conferences are available for students who need support in reading and writing skills at any point in their college careers.

Art History

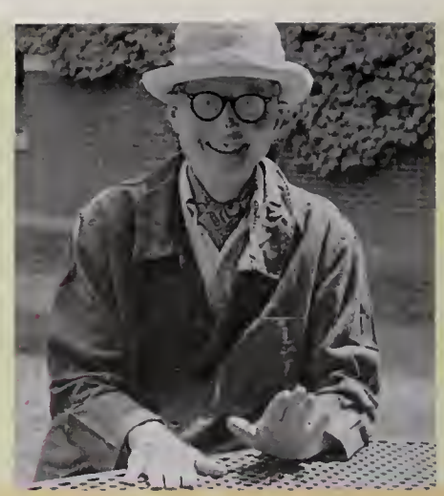
The BFA with a concentration in Art History is a Critical Studies Department degree program for art historians who seek to ground art scholarship in art practice. Art History students take 63 credits in Critical Studies, which include a minimum of 36 credits in Art History (Area A). These students also take 39 credits in studio courses, which may constitute a concentration in a particular area of studio expertise. In their senior year, Art History students may earn credit for one or two semester internship experiences or may, as a directed study project, earn credits for an individually structured senior thesis project.



Fine Arts students frequently choose Art History as one component of a dual concentration. Painting/Art History and Printmaking/Art History are often paired. Design/Art History and Art Education/Art History are possible pairs. Art Education students concentrating in the Museum Education Program (Program III) include numerous art history courses in their concentration.



Leah Giberson
PAINTING Senior



I think one of the **big differences** about this place is that it tries to make facilities available to people who are qualified. Another thing is the **atmosphere**, the mix of students. During my engineering time at Princeton, because of the war, I missed all the good liberal arts. This school has given me marvelous liberal arts teachers, Japanese literature, Irish literature, modern American lit, plus art history. The faculty is extraordinary. It's something to go to a place and find that you really like about 95% of the people.

Marson Pratt
Sculpture, Photography, Junior

Career opportunities in art history include teaching, writing, and editing, as well as curatorial or research positions in museums and galleries. Students who intend to pursue a graduate art history program, including those who intend to teach art history, are expected to study at least one foreign language. Cross-registration provides MassArt students this opportunity. Up to 12 credits of foreign language study at another college may be applied to satisfy MassArt graduation requirements as follows: 6 credits toward Writing and Literature (Critical Studies Area C) and 6 toward studio electives.

Gus Beaudoin
senior
SCULPTURE

MFA
FINE ARTS 2D
Ambereen Butt

I took the Art History Research Seminar from Birgit Shell this year. We did Michelangelo, which is extremely broad. I was interested in the resurgence of ancient art during the Renaissance and how it affected him, but didn't know where to begin. Well, my Philosophy of Art class showed me the way. Dr. Calvin Heany really helped us, he was fabulous. We discussed Plato and his reference to artists as just "artificers." What tripped me off was that neoplatonism had such a great following in the Renaissance. Why would Michelangelo be so interested in this. He was part of a circle that also included Marsilio Ficino, who was involved in faithfully examining what the ancients had written, and this all just fit perfectly with this development of ideas and expansion of the human mind.

Jennifer Soucy
Art History, Junior





Art Education

The Art Education faculty believe that the best art teachers have a life-long commitment to their own art making, from which they find inspiration for teaching in their own creative processes and inspiration for their studio work in their teaching experiences. Art making carries with it a broad social responsibility, and the art teacher's role often extends into the community. Although the department's primary focus is the schools, the curriculum includes art education in museums, community arts centers, and other educational contexts. The Art Education department is also committed to research and scholarship that leads to the improvement of instruction.









Annmarie Bendix
junior
ART EDUCATION

Combining the scholarly discipline of an academic program with the intensive studio-based focus of a traditional arts college, the Art Education department fosters connections among the other departments at the college. Art Education students take a multidisciplinary approach to their studies and prepare to assume multiple roles in society, contributing their gifts and skills as teachers, artists, scholars, and activists. The department also places an emphasis upon understanding and creating bridges between different cultures and artistic heritages; all students are required to study the history or art history of at least one non-Western culture, chosen from the broad range of Critical Studies electives.

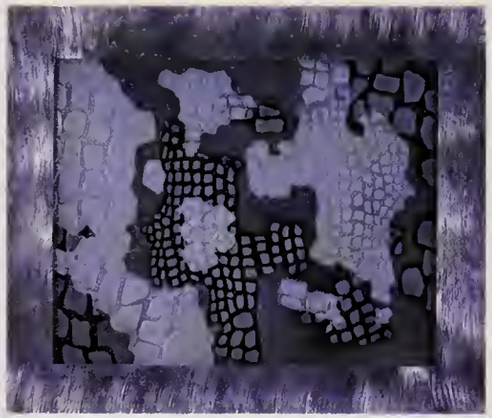
Massachusetts State Certification is a two-step process. The first level, Provisional Certification with Advanced Standing, requires an undergraduate degree and successful completion of a state-approved education program. Those who are provisionally certified can teach in the public schools (or any school requiring certification), but must earn a standard certificate within 5 years of full-time teaching..

Massachusetts College of Art offers a post-baccalaureate teacher certification program and a Masters of Science in Art Education which can lead to the standard certificate. These programs are described in the graduate program section of this catalog.

Art Education courses divide into four areas: theoretical frameworks for teaching art; direct experience with materials and processes; field observation and participation; and student teaching. A number of courses center around studio processes and viewing experiences. Critiques and discussions provide students opportunities to assess their own studio work and develop important teaching skills. Throughout the program, students explore a variety of learning environments, populations, teaching styles, and learning needs. They do field observation in schools (elementary, middle, high school, and special needs classes), community centers, museums, day care and after-school programs, and other sites in the Boston area. At each point in the program, students use their accumulated knowledge to solve problems that arise with each new teaching experience.



Robin Dawkins
junior
ART EDUCATION



sophomore Danielle Livingstone
ART EDUCATION/PAINTING

Art Education students choose one of four undergraduate programs. Students in Certification (Program I) take a broad spectrum of courses in many studio areas. Students in Studio Education (Program II) have a dual focus in one studio area and art education. Students in Museum Education (Program III) specialize in art history, museum study, and education. Students in programs II and III may complete provisional certification by enrolling in a ninth semester, which includes the student teaching experience. Students qualify for state certification on one level, either pre-Kindergarten-9 or 5-12; to expand certification to both levels, students can add additional student teaching and appropriate course work. Community Education (Program IV) is for students who are more interested in alternative education and do not want to be certified to teach in the public schools; in this program, community practicum work is substituted for student teaching.



Undergraduate and graduate Art Education students have access to on-campus studio space and participate in department and collegewide exhibitions. The Art Education Arnheim Gallery is the center of many activities throughout the year; the exhibition schedule features work by faculty, students, alumni and alumnae, K-12 art teachers, and children and young people from the Saturday Studios and student teaching sites. Art Education students get the opportunity to participate in special programs, both at the college and in the community. Past events have included The Very Special Arts Festival, the National Art Education Conference, and The Whole Art Education Partnership.

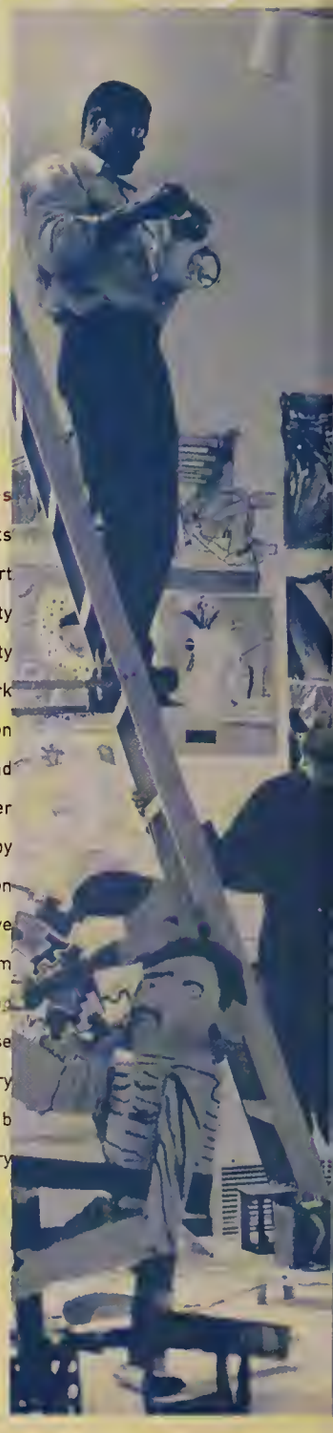


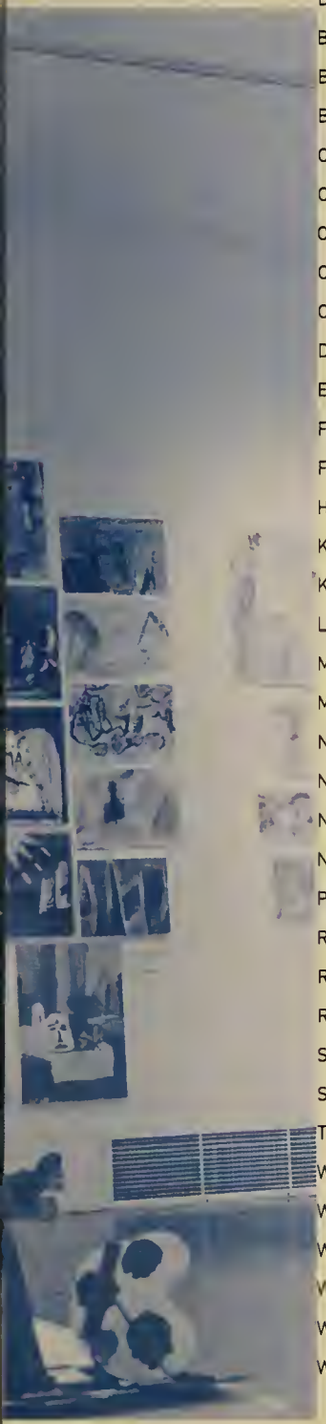
John O' Brien sophomore
ART EDUCATION



Recent Community Placement Sites

The Family Program at the Boston Museum of Fine Arts
The Institute of Contemporary Art
Educators for Social Responsibility
Artists for Humanity
HIV/AIDS and Disability Network
The Veterans' Administration Hospital, Boston
Perkins School for the Blind
The Dimmock Community Health Center
The Boston Institute for Arts Therapy
Hispanic Office of Planning and Evaluation
Dorchester Youth Collaborative
The Saugus High School Violence Awareness Program
Braintree Council on Agin
Senior Citizens Program at the Harriet Tubman House
The First Church in Roxbury
The Stoneham Boys and Girls Club
The Parker Hill Branch of the Boston Public Library





Representative Student Teaching Sites

Blackstone School, Boston
Bowman School, Lexington
Brockton High School
Brookline High School
Cambridge Rindge and Latin High School
Centre School, Everett
Charlestown High School
Cotting School, Lexington (special needs)
Curley School, Jamaica Plain
Driscoll School, Brookline
English High School, Jamaica Plain
Fiske Elementary School, Lexington
Franklin High School
Horace Mann School, Newton
Kennedy Junior High School, Waltham
Kennedy School, Cambridge
Lexington High School
Masconomet Regional High School, Topsfield
McCall Junior High School, Winchester
Needham High School
Newton North High School
Newton South High School
Norwell High School
Pollard Middle School, Needham
Randolph Jr/Sr High School
Revere High School
Runkle School, Brookline
Samuel Adams School, East Boston
Snowden International High School, Boston
Thompson Middle School, Dorchester
Waltham High School
Watertown High School
Watertown Middle School
Weymouth High School
Williams School, Newton
Winchester High School



This semester, I worked with the elderly at the McNamara House in Allston through a class called Designing Community Programs. While my own interest is in elementary art ed, I've been taking all the opportunities I can to learn about other groups. I kind of adopted them as my group for one semester. We worked with a different medium each week—monoprints, beaded jewelry, a group drawing collage, watercolors on postcards (that was a big hit). For the last class meeting, we had an open house put on by the whole housing development there. The elementary school kids across the street came, other people. My documentation will become part of the book that goes with this class, to help people choose a setting in future semesters.

Lindsay Jean Costa
Art Education; Junior



Sia Maravelias
junior
ART EDUCATION



Communication Design & Environmental

Communication Design (Graphic Design and Illustration) and Environmental Design (Architectural Design, Industrial Design, and Fashion Design) are closely allied departments that share many courses and a broad professional and interdisciplinary philosophy. The faculty believe that all professional designers, regardless of their individual disciplines, should be capable of tackling the complex design problems that are cross-disciplinary. The Design departments are committed to nurturing their students' remarkable cultural diversity, and providing them with a solid grounding in the basics of design, the use of current tools, and the standards of professional practice!



The curriculum for the five Design concentrations advances students through conceptual and technical problems of increasing difficulty. The sophomore program provides a broad 2D and 3D design base on which each student develops a more specialized professional design direction and then advance in their concentration. Each concentration sequence combines design studio critique classes with supporting technical classes.

Advanced students in each concentration select from a wide choice of upper-level electives. Many students gain entry level career experience through internships in local design studios, advertising agencies, corporations, publishing houses, or television stations. Design students take a research class that prepares them to select, research, produce, and present a degree project which will become part of their portfolios. Illustration students incorporate this research into their Degree Project class. Fashion students, whose research work includes fashion marketing, produce a signature line of garments based on their research topics.



MassArt's design programs have a strong professional focus and assignments are structured to address both theoretical and practical issues. At the end of each semester, all students show their work in departmental reviews to faculty and guests from local design firms, industries, and universities. The degree projects receive particular emphasis because they are frequently instrumental in gaining the student entrance to graduate school or employment in a design firm.

MassArt students encounter new theories and controversial designers through a public lecture program that the Design departments sponsor and coordinate with the Boston chapters of the American Institute of Graphic Artists (AIGA) and the Industrial Design Society of America (IDSA).



The Design faculty believe every student needs a strong background in a basic design discipline to fully exploit the powerful tools available on computers. A wide array of computer-based electives are available, and new courses are developed each semester as new software and hardware arrives. Students who want to focus their future work in computer applications are encouraged to take computer electives to support their design work.

Students with a strong academic record and multiple interests across design or other disciplines may propose a special open major program for their last two years. For example, a student who wants to produce animated films might need major courses in illustration, 2D and 3D computer graphics, film, and video.

All design students are encouraged to sign up for individual studio space in the Design departments. Students organize and run these spaces as a working community, and in the process of helping one another, learn about the teamwork so essential in their chosen fields.



Communication Design

Graphic Design students learn to use text and images effectively to communicate ideas and messages for public and private clients. Students explore typical problems in corporate and institutional design, general graphic design, and advertising. Many solutions involve print media, but computer or video screen graphics and environmental graphics are considered in the required courses and may be explored in depth through elective choices or the degree project. Required courses teach the basics in typography, color, and image generation, while stressing conceptual development and verbal and visual presentation skills. Every class involves group or individual critiques of student work and may cover issues as various as production techniques, psychology of perception, historical reference, and design ethics. All the design faculty are practicing professionals with extensive contacts in the design community. Senior graphic design portfolios may include identity systems, publication design, advertising, packaging, poster design, multimedia information systems, or environmental applications.

David Mauger
ILLUSTRATION senior



Illustration students explore a variety of media and techniques to generate and produce images for clients. Classes discuss issues of perception and interpretation, historical reference, and the conceptual content of illustrations, while dealing with composition, color, technique, and choice of media. To coordinate images with text, courses include work in graphic design and typography, and in the practical considerations of fitting and processing images into final printed forms. Students are encouraged to become comfortable with several different personal approaches; some may elect to use computers or video in addition to more traditional media. Each year all graduating illustration students mount a group show of their senior degree project portfolio pieces. Senior illustration portfolios are prepared for professional entry into book publishing, magazine or newspaper illustration, freelance, or corporate illustration work.

Illustration is a big, diverse department here. I like the process, 20 thumbnails for each assignment. Some people try to force their style, try to emulate the style of an illustrator they admire. My illustration teacher said just keep drawing, don't even try to think about developing your own style, it'll just come, you'll start to see similarities among your pieces. Each piece gets more or less better than one before it. If you draw a lot you don't even notice how fast you improve. It's great to be able to see other people's work, encouraging and inspiring.

Zach Goss
Illustration, Sophomore



Hana Ruzicka
GRAPHIC DESIGN
junior

Tammy Dotson
GRAPHIC DESIGN
senior

Mike Tunney
GRAPHIC DESIGN
junior

Eric Bouffard
ILLUSTRATION
senior

Wing Ip Ngan
GRAPHIC DESIGN
senior

Design here is geared to getting a job, and the majority appreciate that. Design classes meet once a week for crits, you do most of your work outside, 10-12 hours a week is the norm. I know it's different at other schools, and maybe it's harder to get started with this process, because if you get off on a tangent...but in the end, it prepares you better, you learn to make your own decisions. If you need someone to tell you every step of the way, you won't be very successful, MassArt gives you a lot for your money. You're so prepared when you get out of here. You've got a portfolio—your only required design course in the last semester is portfolio.

Emily Brackett
Graphic Design, Senior

Design

Halee Bouchehrian
senior
ARCHITECTURAL DESIGN





Environmental Design

Architectural Design students may want to concentrate on general architecture practice, exhibit design, model making, computer-aided design, design/build, or interiors; they can tailor the program to their own goals by taking appropriate electives. The program does not advocate any particular style of design; however, students are expected to become sensitive to sociological and ecological issues of the environment. Every class involves group or individual critiques of student work, and several times a year reviews are held with the participation of outside practitioners. Critiques address general issues of structural safety, appropriateness of material, relationship of form to intended uses, and particular issues such as the potential for solar heat on the site, how the neighborhood context could be improved, whether there should be a semi-private space for ten-



Karyn Greifer
INDUSTRIAL DESIGN
senior

I started MassArt in 1974, completed two years, and then kind of wandered off to some adventures in life. It's just really good to be able to complete the experience here. I was in photography back then, but architecture was a natural place for me to go, here, because I've been in the building construction trades for 14 or 15 years. That carpentry experience was in some ways a hindrance, I had to unlearn what I had learned, but now it's worked out. A large part of the curriculum in architecture is structures. Meg Hickey, who teaches these courses, really loads it on. I'd say my notebooks from her five or six courses are about four feet long. The blackboard in Tower 603, there are three eight foot-long blackboards up there, and for every structures class she'd fill up those blackboards six times without any problem. It's important to know the principles and even more than that, what is possible, how you can use the structure to your advantage, so that you're actually building from within. The students, in my class in particular, we kind of really stuck with the program and did very well.

Guy Lange
Architectural Design, Senior





Rosemarie Lutz
ARCHITECTURAL DESIGN
senior



ants to socialize, or how parking and delivery works for the site. The men and women of the architecture faculty are practicing professionals. Classes are run in a friendly, informal, highly participatory manner—classes might be dinner meetings, field trips, or visiting lecturer presentations. Previous classes have designed a medieval exhibit in a local museum and others designed and built a student art gallery on campus. Recently the department offered a seminar in sustainable design that involved a host of professionals and dealt with topics such as passive and active solar design, ecological plumbing, and urban forestry.

Students who want to become registered architects should plan to attend a graduate school in architecture before their apprenticeships and state licensing exams. MassArt students have an excellent record in achieving admission to graduate schools throughout the country. Besides standard architectural practice, graduates have entered fields such as historical restoration, interior design, city planning, exhibit design, space planning, design and build, architectural graphics, recreation structure design, computer-aided design, professional model building, and teaching.



Asuka Saito
ARCHITECTURAL DESIGN
senior



Deborah Hamlet
FASHION DESIGN
Senior

Fashion Design students learn how to construct and design garments and accessories for women, men, and children, for formal and informal use in real or theatrical settings from a great variety of materials. Elective courses include costume history, fashion illustration, construction and tailoring techniques, textiles, and accessory design. Students are encouraged to develop individual interests and styles, while learning basic couture and detailing techniques and considering issues of care and wear, comfort, cost, and marketability. All fashion students help to organize and produce an annual show of their work, which involves issues of lighting, sound, models, makeup, accessories, set design, copy writing and promotion. Sophomores and juniors present their work on campus, while seniors present their degree project line at a spring gala held at one of the city's hotels. Fashion students have chosen to base their year-long degree projects on topics such as African-inspired millinery, sportswear based on the history of aviation, clothing designed to promote world ecological awareness, and costumes for people masquerading as vintage automobiles. Fashion students also participate in a variety of benefits and competitions. Over the past few years they have won top awards in the prestigious competitions sponsored by Air France Paris, Lord & Taylor New York, National Costume Society, Fashion Group International of Boston, International Association of Clothing Designers and Executives, Sanford Design with Prismacolor, and Woolmark Men's Wear. MassArt's fashion students are a diverse group with different goals. Many graduates design women's sportswear, bridal wear, menswear, and children's clothing; others have entered the fields of fashion illustration, merchandising, costume design, and fine art garment design.





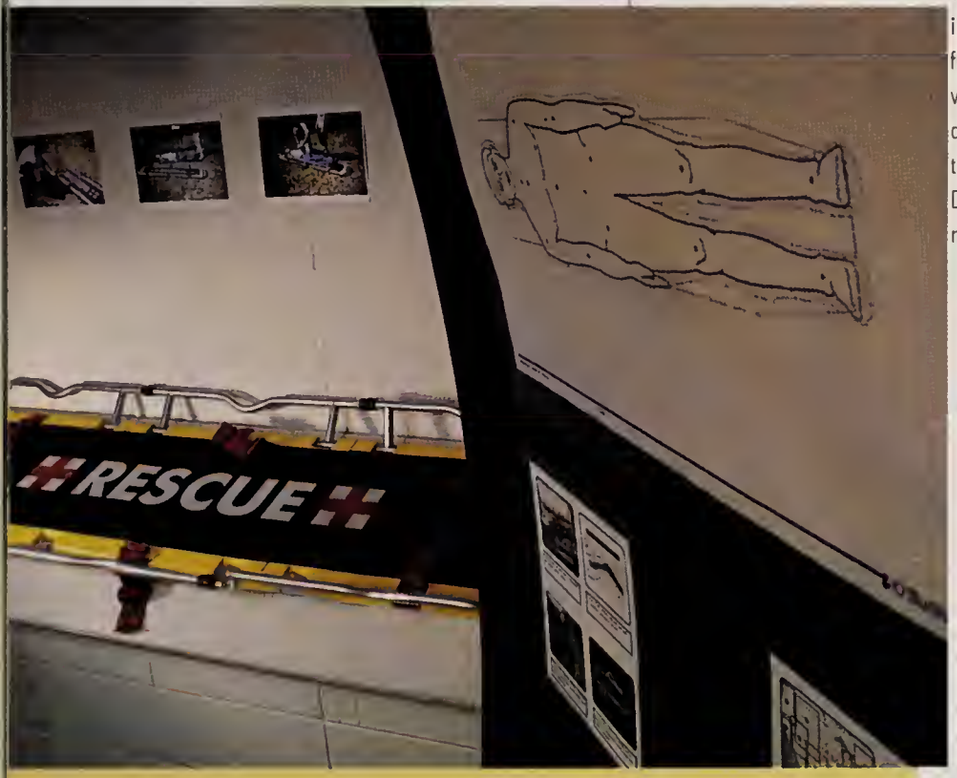
In your senior year you do your collection, a minimum of 20 pieces. I'm going to do big beautiful women, because no one ever designs for them. They work, they wear clothes. Before summer's even begun, I'm thinking about the models, shapes, my presentation, what fabrics I'm going to use, picking things up here and there. I love it here... this is a hoot to go to school and actually do what you want to do. I've already raised children, the oldest is 35, the youngest 25. This is my second try and I'm enjoying it.



Connie Breeden
Fashion Design, Junior



Dan O'Sullivan
INDUSTRIAL DESIGN senior



juniors INDUSTRIAL DESIGN
Jonathan Brillon, Adam Burns, Marcus Jereb



Industrial Design students learn how to conceptualize, render, model, and manufacture a wide range of products. They can explore and develop skills in areas such as corporate identity, product rendering, packaging, furniture design, exhibit design, interiors, and toy design. They study product design through assignments typical of current industrial design work in the Boston area in fields such as audio/video equipment, computer products, medical and biomedical instrumentation, and athletic footwear.

Elective courses in graphics, architecture, ceramics, metals, and glass extend the range of choices available. The variety of recent degree projects is impressive: an exercise chair and specialized vehicle for the elderly, a work station for commuter trains, and task-related molded furniture for day-care centers.

The Industrial Design faculty are practicing professionals with many contacts in local industry. Students may earn internship credit for appropriate work in outside manufacturing and design consulting firms, working on real-world problems. The industrial design students recently designed and installed an exhibit of their own work at the Massachusetts State House. Graduates of the Industrial Design program are working and being recognized nationally.



This is my third semester here. I have a B.S. in mechanical engineering and have been working as a design engineer with turbine jet engines at General Electric. Along the way, I took foundation courses through Continuing Education here, and then started as a sophomore industrial design student. I was leery about coming back to school, because I'm older, but there are quite a few older students here, which adds to the diversity.

This place has opened my eyes to a lot of things. The school is an incredible resource. As a member of the student chapter of the Industrial Design Society of America (ISDA), I've gotten to interface with industrial designers and other student reps, and seen other programs in the region. MassArt's is one of the best. The exposure, the resources, the support from faculty, are incredible.

JUDITH ANDERSON
Industrial Design, Junior

2-dimensional Fine Arts

The Fine Arts 2D Department comprises Painting and Printmaking. It supports a broad range of opportunities for creative expression that includes the strong traditions of these crafts as well as new media, 3D environments, and conceptual art forms. The faculty come from diverse artistic and cultural backgrounds, and each has a unique aesthetic perspective. The faculty works closely with students to develop their individual goals and critical perspectives. The department expects students to be independent, eager to learn, and passionate about art-making.





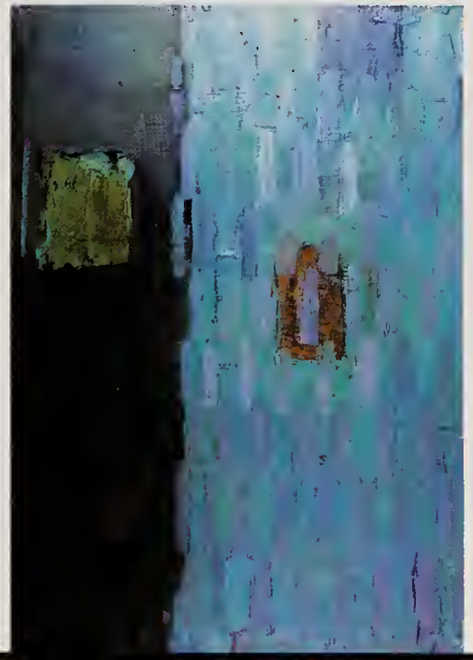
Few art colleges in the country can offer studio space to all its students. The Fine Arts 20 Department at MassArt has over 50,000 square feet of studio space to accommodate its undergraduate and graduate students. Painting and Printmaking students work together with one instructor in groups of 15 to 20 per section in a common studio. Students meet with their instructors for 9 hours per week and are expected to work an additional 6 or more hours in their studios per week. Students have access to their studio spaces from 7 a.m. to midnight each day during the semester and have 24-hour access during review periods. Studio access is not available on certain holidays and summer breaks.

Painting

The sophomore Painting curriculum emphasizes the essential techniques of painting and progresses to projects designed by both the individual student and instructor. Junior and senior majors meet in combined sections to undertake problems in painting and drawing that emphasize theme development and advanced techniques. Emphasis is placed on developing a critical base for the form and content of painting through critiques, slide lectures, and presentations by visiting artists.

Drawing is a key link in the development of paintings and prints. Drawing for Painting Majors is required for juniors and seniors each fall term. This class seeks to establish important links between painting and drawing and to develop drawing abilities that are necessary as a base for all art-making.

The painting faculty expects students to come prepared for a rigorous and focused journey into the art of painting and is enthusiastic about helping each student meet the challenges their creative instincts present.



Rob Harter
PAINTING
senior

This is my life now. I did nursing administration for 20 years, and have bachelor's and master's degrees. I'd always had an interest in art, and started with a toe in the water, through the continuing ed program. It was very satisfying. I took a few more and then decided to apply. I just about fell over when I was accepted. There was a shift from being responsible for others, to a different kind of personal responsibility.

I started to do representational, then went on to do more symbolic, and have since come full circle, doing representational work again. But through all those semesters, it was supported. That was great, because it was something I felt I had to work out...to try for example painting with a palette knife instead of a brush. And what I appreciated a lot was, these were very personal symbols and shapes and my instructors allowed it to remain private. More people than you would think work out personal issues in their art. A lot of my pieces are small, and I've not felt pressure that you must work big, that equates big with great.



Mary Ann Lynch
Painting, Art History

Printmaking

Housed in a remarkable 9,000 square foot high-ceilinged, light-filled former gymnasium, the Printmaking concentration attracts students from across the country into what may be the best printmaking environment to be found anywhere.

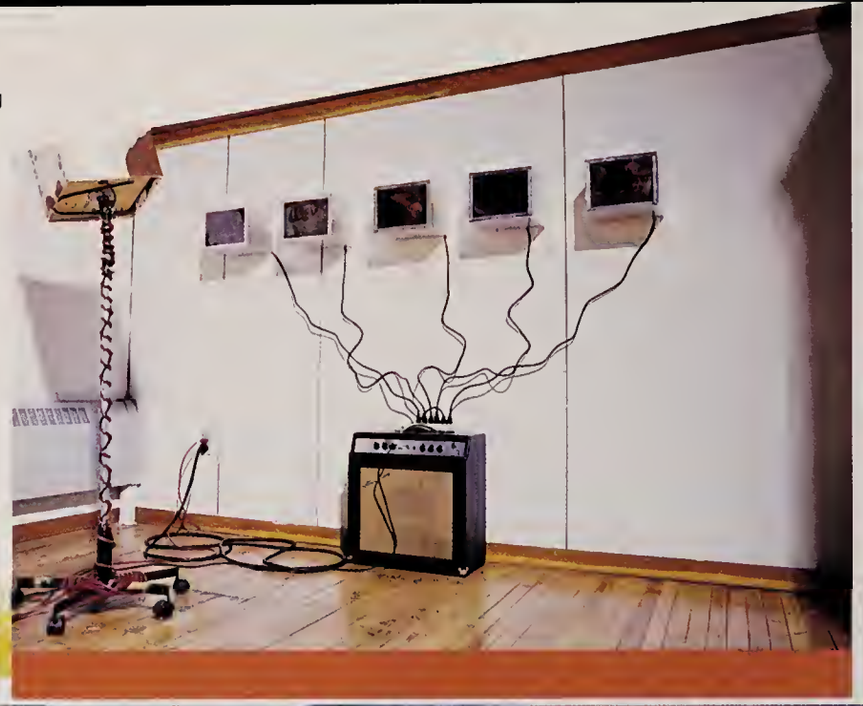
Printmaking is an open and intensely focused art-making experience that encourages students to investigate creative possibilities that cross artistic boundaries. The Printmaking curriculum offers both classical print techniques and the opportunity to experiment with combinations of old and new processes. Students elect to work with etching, lithography, silk-screen, monotype, and intaglio processes. Sophomore printmakers sample the basic processes, and juniors and seniors focus on the strong connections between methods and ideas.

The faculty encourages students to combine painting, collage, and other media and to explore alternative techniques and methods of presentation.

MassArt's Printmaking area also offers a "Master Print" series that has brought artists such as Kiki Smith, Gregory Amenoff, John Walker, John Scott, and Pat Steir to create new work in direct association with the students. Students see first-hand how these celebrated artists work and think.



Greg Mahoney
PRINTMAKING
senior



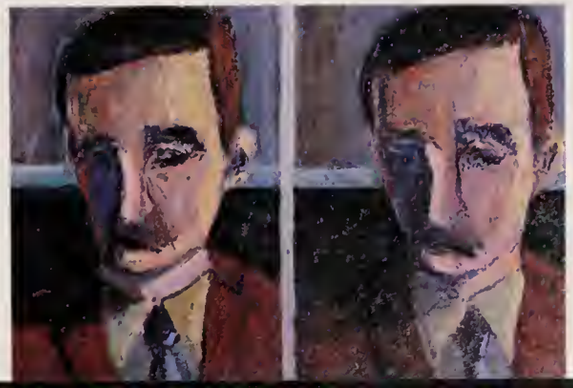


Jennifer Lukos
PAINTING
junior





Steve Locke
PAINTING
junior





3-dimensional Fine Arts

The structure and activities of the Fine Arts 3D Department center around the world of objects and object-making. In its philosophy and practices, the department reflects contemporary art and culture where boundaries related to object-making are dissolving; sculptors are making furniture, fiber artists are building installations. The department is organized to provide a structured yet flexible environment in which to learn concepts and processes. Throughout the department contemporary innovations and formats coexist with traditional approaches; students learn time-honored techniques and craftsmanship along with new technologies, media, and tools. The department offers five areas of concentration, which it enriches with studies in the history of object-making and a vibrant program of topical symposia and visiting artists. Students in the department also learn about art and art-making through field trips to area studios, galleries, and museums. Advanced students are expected to work independently toward a mastery of skills and the development of an individual style. All students are expected to become technically competent, conceptually independent, critically aware, and dedicated to making art.







Students in Ceramics are introduced to the basic techniques of handbuilding, wheelworking, moldmaking, glazing, and kiln-firing. They explore contemporary and traditional approaches in both ceramic sculpture and vessel-making. The program includes work in ceramic casting, architectural ceramics, and clay and glaze materials. The curriculum encourages advanced students to investigate concepts and the expressive properties of different media in the context of objects and installation.

Fibers students learn traditional and innovative techniques of fiber structure, working in two and three dimensions, with an emphasis on creative approaches to design, use of media including computer applications, and technical information. The program includes weaving, surface design, hand papermaking, interlacing, dyeing, constructions, and collage.

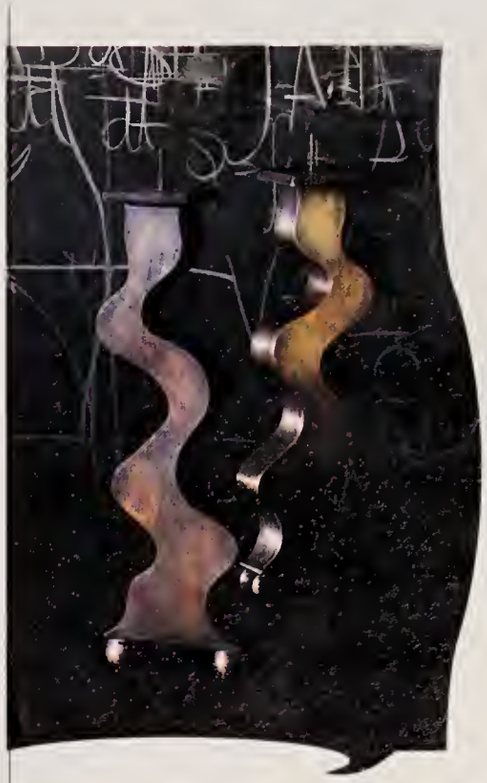
The Glass program teaches students technical processes such as glassblowing, hot pour casting, cold glass fabrication techniques, and kiln-related processes (fusing, slumping, and casting).

Metals students learn all aspects of light metalworking, including the making of jewelry, vessels, and other objects. Students learn traditional and contemporary methods of using tools and techniques across a broad survey of aesthetic concerns. The program includes work in hollowware, small-scale casting, enameling, and patination.

Within the Sculpture program, students begin training in the technical processes of moldmaking, foundry, woodworking, and welding, as well as those for other materials and in the building processes in clay, fibers, glass, and metals. The personal direction of the advanced students is diverse. Students electing to study figurative sculpture and anatomy are encouraged to take studio courses in movement, while students interested in kinetic and/or multi-media works are encouraged to explore computer-controlled devices and other technologies.

This innovative, richly cross-disciplinary department encourages students at all levels to push the limits of their expectations and creativity as they develop increasing technical mastery of their chosen media. Sophomores take two required courses, one of which is in the woodshop, that introduce primary information about structure, form-making, idea development and translation, tool handling, and safety procedures. To complement these courses, sophomores choose two electives in their field of interest to begin to learn and build a vocabulary of technical processes.

Juniors begin to develop a personal vision and focused interests, as they refine their skills and expand their technical, conceptual, and critical vocabularies. All juniors and seniors are encouraged to participate in "Theme" courses, which examine common aesthetic issues such as narrative, function in art and design, mixed media, installation, public art, and object and image. Juniors and seniors also participate in advanced seminars in which they discuss issues important in their chosen fields.



Betsy Frost
METALS senior



Tyler Evans
senior
SCULPTURE



During the junior and senior years, all students participate in end-of-semester reviews in which a three- or four-member panel of the major instructors and other faculty evaluate each student's work. Visiting artists and graduate students often participate on these review boards. Students are expected to articulate the intent and concepts in the work they exhibit. By senior year, students focus their work to reflect personal perspectives and professional execution. Senior Seminar, a required professional practices course, provides students with the tools necessary to survive and flourish as working artists after graduation.

The Fine Arts 3D Department offers nearly 42,000 square feet of recently renovated studio space with workshops that feature state-of-the-art equipment and materials. The faculty are working artists, whose work is exhibited, published, reviewed, awarded, and collected. The faculty's close ties to the art world in Boston and beyond provide contacts through which students profit enormously. The department sponsors an annual 5-day working field trip to the Haystack Mountain School of Crafts in Deer Isle, Maine. The trip offers students the opportunity to immerse themselves in a focused creative process in which faculty, graduate students, and undergraduates share ideas.





Timea Tihanyi
junior
SCULPTURE



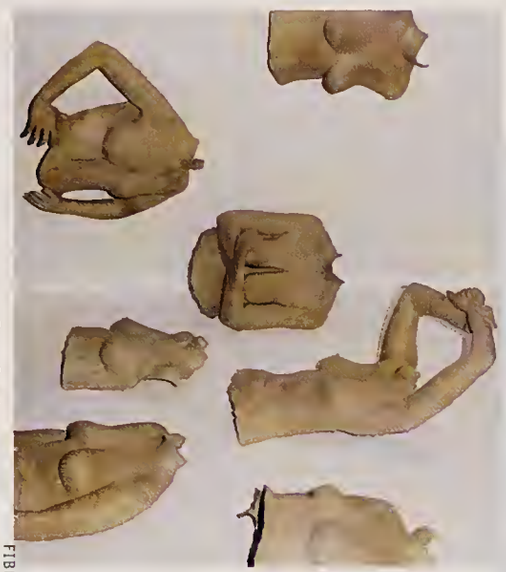


One of the **coolest things** for me in Intermediate Metals was we learned how to make our own tool. [pulls tool out of pocket] This is a chasing tool. You take a piece of tool steel and put it in the vice and heat it until it's glowing red and you twist it so you have a nice gripping area and then you forge the end with a huge hammer and then you polish it out and file it and it becomes a tool for doing chasing. The significant thing about this for me personally is that before I came to MassArt I never used tools, I didn't do things with my hands, if something needed to be done even minute things, I would hire, call people in come fix this come look at this. I would never even dream of looking at something myself and saying, could I possibly fix this or make it.



Susan Stowe
Art History, Metals

It's a very empowering kind of thing, to **make your own tools**. I'm going to wear it on a necklace...that's how strongly I feel. To think that I've come from not using my hands to using tools and being confident about making my own tools to help my work is, it was an amazing moment for me. Much better than money.



Peg Conlon + Kate Parker
senior junior
FIBER



Emma Villedrouin
junior
METAL



Chun Kim
special student
FIBERS

Tanya Philbin
CERAMICS

The cold, austere language of plate glass seems to fit my interest in geometry, physics. I'm enthralled with the aesthetic component of the way a mathematician goes about his pursuits and this idea of beauty and elegance and how it seems so interconnected, and this sense of wonder. An artist goes into the studio to make something that's never existed before and the mathematician and the scientist goes forward to make discoveries, and we really are related in that sense of wonder and the creativity that's required.

My work is now a lot of painting and drawing on sheets of glass. The drawings are parallel with, and presented with, the 3-D things. The sculptural forms at the moment are long charred poles with slumped (melted plate) glass that curves sort of as a membrane over, beside them. I was interested in some idea of landscape that was not sentimental or idyllic, something almost analytical, geometrical.

Nicole Chesnau



Liz Smith METALS
senior

Asya Reznikov
GLASS
senior

Media & Performing Arts

More than any other area of the college, the Media and Performing Arts Department faces the challenge of responding to the ever-changing landscape of new technologies and their application to art-making. It is with the means of various 20th (and 21st) century media that students in the department find and give form to their visions.



The department offers concentrations in photography, film, interrelated media, and a minor in video. Although these disciplines have their own histories, aesthetics, equipment, and technology, the faculty shares a commitment to the use of media principally in the service of art. Students are encouraged to learn and investigate their chosen medium for personal, rather than commercial, expression. However, graduates who pursue work in commercial media find that the department has prepared them to do so at a highly professional level.

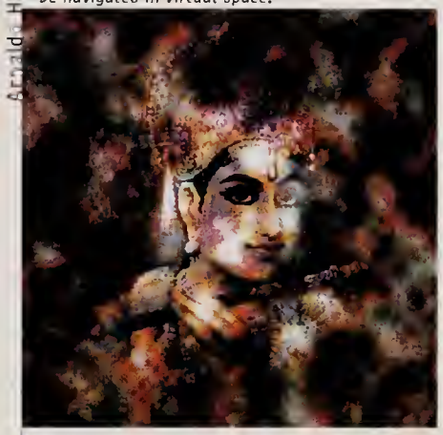
The MPA curriculum provides sophomores with a solid technical and conceptual core of knowledge. Juniors apply these technical skills in a freer and more personal way. As seniors, students use more sophisticated and complex equipment At this writing, the film and video areas are introducing state-of-the-art nonlinear digital editing into the curriculum; SIM students are working in interactive multimedia and CD-ROM authoring.



David Wengertsman
SIM
junior

Arnaldo Hernandez
FOUNDATION

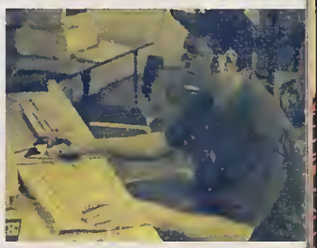
Digital image designed to be navigated in virtual space.



Classes involve weekly critiques of work in progress and viewing and discussion of important historical works. These discussions emphasize the historical context of the work and the technical choices made from the tools at hand. Through intensive critiques, students begin to make their own aesthetic choices. A technically expert faculty guides students toward mastery of the best, most effective means of recording their vision of the finished work. Final reviews involve guest critics and faculty from within and outside the department.

I'm really happy with SIM. I've been making a lot of videos, media stuff, performances, installations. They encourage free thought, new ideas, new ways of approaching art. My work now is a lot of digital work with no digital influence. I look at Matthew Barney. I'm trying to break the sterile look of digital by introducing human frailty, using digital media to introduce an almost human aspect, intellect, flaws, unpredictability, endurance. This is what's driving me now.

ARNALDO HERNANDEZ
Foundation



Students who concentrate in Photography follow a common sophomore program designed to give a firm technical and aesthetic background in black and white and color photography. Juniors use large format cameras. Seniors come together in a year-long, seminar-style final portfolio preparation course. The faculty encourages students to explore the boundaries of the medium. Students work in autobiographical and documentary styles, use text to create another dimension in their work, and experiment with computers, installations, and artist books. The Photography facilities offer 11,000 square feet of work stations and darkrooms with full ventilation, and gallery spaces to display student work. Students have access to large format cameras (including a rare Polaroid 20x24 camera), lights and tripods, and equipment for processing and printing black and white and color.





For multi-media images go to:
www.massart.edu/sim/gallery/

Xan Price
FILM
junior

Still from 16mm film, color, 16 minutes.



My film is about a woman with a five foot long butt who's trying to find someone to release an egg which she has inside of her. She sends her robot out into the world to find someone to come open her butt. At the end, her thing explodes and the egg comes out and she's happy. It's a balloon. It'll take me another five or six months of postproduction to finish this film and get it showable. It's 15 minutes long. I've used up every bit of money I have and don't have so I'll be working with video next year.

There are more movies than I could afford or have time to see. Here, they bring artists and filmmakers in to show their work and talk about it. Same with video, artists come in who are really great, they're here to talk with you about your work. Sometimes visitors will come here and talk about they worked on the set of Speed and people here just laugh at them. And that's great. I couldn't stand to be somewhere where people thought that was great. But I do want to make feature films.



Xan Price
Film, Junior



The Film program trains independent filmmakers in all genres of film: documentary, dramatic, animation, and experimental. MassArt is one of the few places in the country where students can pursue a curriculum of personal filmmaking. Film students are encouraged to experiment, to develop and refine a personal vision, and to reach a critical understanding of film history and the philosophy behind existing film genres. The production-oriented film area provides students with a strong foundation in the basics of filmmaking. The film area's facilities include film viewing rooms, editing rooms, sound room, and workspace for students. The MassArt Film Society, a group run with student participation, brings astonishing and often controversial films to the campus.





Michael Cogliantry
PHOTOGRAPHY
junior

The central philosophy of the Studio for Interrelated Media (SIM) is the importance of concept and the need for the freedom to explore the forms and media that the expression of a concept or set of concerns requires. Media and form are only two of a number of aesthetic decisions that a SIM artist makes when working on a particular piece. SIM art overlaps and intersects many other disciplines, including science, technology, sociology, theater, religion, music, and broadcasting. SIM students may work in existing art forms such as performance, computer graphics, video, sound and music, creative robotics, conceptual art, installations, and artist books. Through discussions of work-in-progress, students may be encouraged to invent new forms. Instruction for SIM classes is highly individualized; students may work alone, collaboratively or both, in a variety of locations. SIM facilities feature a theater and sound studio. With faculty guidance, students may experiment with video equipment, stage lighting, a wide variety of sound equipment, computers, projection equipment, and analog electronic devices.



David Greenblatt
PHOTOGRAPHY
junior



Each spring SIM sponsors a large-scale, student-produced festival called Eventworks. Students participate in all aspects of this production—curating, technical direction, mailing lists, publicity—and have the opportunity to work with internationally celebrated artists.

The Video area offers a number of electives in electronic arts production, which can be sequenced to produce a minor in video. The courses encourage creative, original, and personal approaches to the medium. Students learn technical information appropriate to the course level and apply this to their productions; view historical and contemporary video tapes, films, and documentation of multimedia art works; and develop a vocabulary with which to discuss their own productions and critique each other's work. The majority of class time is absorbed by technical instruction and production. Students form crews for each other's projects; by shifting roles from class to class, they learn to work as a team and solve problems creatively in a group. Students also work on their own to devise projects, create installations, and write scripts.



My Charles River Project involves photographing the Charles, all 80 miles of it. I needed to concentrate, and some abstract pictures of ice I'd taken from the Mass Ave bridge were the start. I'm interested in the river's uses, how it's run its course. A Narrative and Art course I'm taking connects—rivers flow, novels flow—but it's a little abstract now. An Art Now course I've just taken has also has fed into my work: reading Adorno starts helping make sense of what I'm doing.

This project is like my training ground for the Hudson River, and I'd like to do the Seine in France. I'm only four months into a year commitment to the Charles River, and the furthest I've gotten is West Roxbury. I need a car so I can go the rest of the distance. And a kayak.

Josh Stone
Photography, Senior

Graduate Programs in Art Education



The Art Education graduate program offers three different courses of study for artists who teach. The Master of Science in Art Education (MSAE) is designed for professional artists who are already teaching. The program offers a Research track and an Artist/Teacher track, through which students enhance their knowledge as artists, researchers, and practitioners.

The Teacher Certification Program is designed for artists who do not have teaching experience. This program leads to provisional or standard certification to teach in the public schools. Prospective teachers who do not have provisional certification can enroll in the MSAE Extended Option, which leads to provisional and full certification.



Teacher Certification Program

MassArt's Teacher Certification Program is a post-baccalaureate 36-credit program which leads to provisional certification with advanced standing as an art teacher in Massachusetts (and 32 other states). The program is designed for students with very strong backgrounds in studio work who want to work in schools, museums, social service agencies, or any of the settings in which art education takes place.

Teacher Certification students take the Art Education department's graduate core courses and a block of undergraduate courses that correspond to the state standards, including studies in the social context for education, psychology of art, and teaching methods. They visit a variety of schools and practice teaching. Provisional certification mandates a minimum of 150 hours of student teaching; however, the Art Education faculty believe that students profit from additional experience and require 300 hours in the classroom for teacher certification candidates.

Provisional certification is granted by the State of Massachusetts for a single level, either pre-Kindergarten through grade 9 or grade 5 through grade 12. Students can earn the second level license through a half-practicum (8 weeks of student teaching) and an additional art education elective related to the age group they wish to teach.

Candidates for teacher certification must demonstrate studio competencies in areas specified by the State Department of Education Standard I prior to applying for the state teaching certificate.

With the exception of the student teaching semester, course work for the Teacher Certification program can be taken on a part-time basis. Students may complete this program in a year and a half.

Master of Science in Art Education

The Master of Science in Art Education is a 36-credit program intended for mature individuals who seek to explore questions in the field of visual arts education. Students may choose from two program specializations: Research or Artist/Teacher. The research program has a pedagogical focus on art, with a culminating written thesis; the artist/teacher program concentrates on studio art and professional field experience, and culminates in an exhibition and portfolio evaluations of the field experience. Students in both programs may seek state certification in the visual arts.

State Department of Education Standard I:
Subject Matter Knowledge

The effective teacher of visual art has completed the college's or university's requirements for a major in studio art, or the equivalent, by demonstrating knowledge of:

1. visual art, including: aesthetic theory, derived from study and practice in the visual arts; various cultural art heritages and the evolution of civilizations, as these are integrated with studio practice; the fundamental elements common to all visual art, including color theory, 2D and 3D design, a visual vocabulary for drawing; human development and its relation to visual art;
2. technical art, including: proficiency in the use of traditional studio materials; the use of current and new technological art media; the interpretation of art objects informed by theories of aesthetic value and meaning;
3. the relationships in and among the arts and of the arts to other fields of knowledge;
4. a working knowledge of the language of visual art and how it interacts within the total educational process.



Sarah Glass
MSAE

The MSAE directs art educators toward an understanding of current pedagogical theory, a thoughtful analysis of their own aesthetic sensibility, and more depth in research or studio practice. All MSAE candidates take an initial sequence of art education courses in developmental theory, history, curriculum, and aesthetics, to develop a common core of concepts, language, and understanding. A comprehensive examination, which covers professional knowledge in the art education field, is scheduled at the conclusion of the core sequence.

Completion of the MSAE program requires a high degree of commitment. The program rewards the student with a broad knowledge of the field of art education and in-depth understanding of an aspect of art education. In pursuing the research program, students also acquire a refined ability to express their ideas verbally at a professional academic level, and their completed theses contribute significant insights and information to the profession. Students in the artist/teacher program develop a graduate studio project of equal importance to their field experience, and those holding provisional certification can meet the requirements for standard certification to teach in Massachusetts.

Research Program

The MSAE research program is designed for students who like to write and who want to explore an issue in art education. This program aims to provide a forum for art educators in any of the diverse professions within the field, to develop meaningful and relevant research. Many students connect their research topics to their work situations, while others use the opportunity to explore new professional goals. Students use their research to enhance their expertise in an area of interest, increase their professional stature, change professional directions, explore the boundaries of a current job, or fulfill a general desire for greater professional insight. The art education field has a strong research tradition and students are encouraged to contribute to professional publications and other forums.



MSAE research students take four required Art Education courses, two semesters of Graduate Seminar, and 12 credits of specialization coursework relevant to the student's particular thesis topic. The thesis is the culminating project for the degree. The required courses provide theoretical frameworks and experiences analyzing educational materials and writing.

Because MSAE theses topics are varied and reflect many aspects of art and education, the program is highly individualized. Each MSAE research student works with an advisor to plan a program that suits his/her individual needs; at the same time, students are expected to be self-motivated and willing to assume responsibility for developing their topics and finding the resources that they need. Students are aided in this process by the Program Advisor and by the Graduate Seminar, a two-part course where students learn research methods and guidelines for writing their thesis. The MSAE Program Advisor meets regularly with students to help select courses and independent studies, discuss deadlines, and review progress







Sandra Butter
MSAE



en Marsh MSAE





Jennifer Kett MSAE



Paula Duddy MSAE



I'm in Track II of the MSAE program. **It's good, because I've learned different ways to teach.** You watch how studio teachers teach you, decide what kind of teacher you want to be based on the things you read and hear.

You need to come in here with a motivating theme in your work, and you've got four elective studio courses, and then you have a show. I took two printmaking, one fibers and one sculpture elective. It goes with my work, I can defend why I'm doing these different things. **I spent a lot of time in my studio but what I love to talk about is my students.**

I teach at McKinley Vocational High School in the Fenway, as a participant in an "Art Inspired Learning and Teaching" grant MassArt won from the Eisenhower Foundation. McKinley is a school for kids with social and behavioral issues. I'm doing it because love to be with these people, they're so much fun. They get so excited about what they're doing. Right now we're doing giant woodcuts for a steamroller project. Teaching them this whole process (drawing, transfer, acetate, the backwards issues) has been interesting and exciting for me.

Jane Smith
Master of Science in Art Education, Track II

Recent MSAE Thesis Topics

Print Advertising and the Gender Identity of the Adolescent

AIDS Activist Art: An Educational Strategy Based on Post-Modern Aesthetic Theory

The Visual Journal and Its Pedagogical Implications

Puebloan Pottery: The Presentation and Interpretation of the Art of Another Culture

Toward an Aesthetics of Calligraphy: A Domain Analysis and Its Implications for Practice

Community Artists in the Art Curriculum

The Effect of Teachers' Art Making on Their Art Teaching at the High School Level

Interior Design Juries: Guidelines to Improve Their Educational Value for Students

Using Self-Assessment: How Can the High School Art Teacher Help Students Prepare a Better Portfolio for College Admission?

The Computer As a Tool to Introduce Traditional Art Skills into a Photography Curriculum

Artistic Collaborations in Educational Settings: Experiences of Artist/Educator Interchange Participants

Training Aesthetic Response in the Milton High School Museum

Using Writing as a Tool toward Understanding and Enhancing Visual Imagery for High School Students

New Teaching for New Art: Installation Art and Its Implications for Museum Education

in the research. Students are encouraged to take advantage of the many academic institutions and cultural resources in the Boston area; MSAE research students may take a limited number of courses and independent studies with faculty at other colleges and universities.

Laurie Pearsall
MSAE



Artist/Teacher Program

The MSAE artist/teacher program is appropriate for those who wish to pursue graduate studies that combine studio practice, art history, or aesthetics with course work in pedagogy. The artist/teacher program also qualifies students who are already provisionally certified for standard certification to teach visual arts under Massachusetts guidelines. (Entering students who are not provisionally certified may enter the MSAE extended option and fulfill all requirements for both certificates.)

Specialization studies for the artist/teacher program focus on the development of the student's studio work, following an individualized plan developed with the faculty advisor. Studio courses may be chosen from advanced electives offered in all departments of the college. Concurrent with studio course work, students come together four times a semester for forums with visiting artists, slide lectures, critiques, and discussion. At the conclusion of the specialization component, students enroll in the Artist/Teacher Seminar and develop a final exhibition, based on the studio specialization, which demonstrates substantial growth and advanced knowledge. The seminar leader suggests supplemental work, structures critiques and reviews, and helps students further their critical skills and self-evaluation process.



The artist/teacher MSAE includes a clinical field experience. Students who are qualifying for a standard certificate spend 400 hours in a school monitored by an on-site mentor and a visiting college supervisor;



Maritza Farrel
MSAE



detail

students currently teaching may use their own work places. Students who are not seeking a standard certificate complete a 150 hour practicum at sites determined by their own interests or professional goals; these might include museums, arts agencies, after-school programs, or alternative learning sites. A concurrent seminar for all students involved in the clinical experience provides an opportunity to analyze work in the field and to share experiences with peers.

MSAE Extended Option: Provisional and Full Certification Program

Prospective teachers who do not have a provisional certificate may choose the MSAE extended option, a 54 credit program, to qualify for both provisional and full certification. This program combines the sequential art education courses leading to provisional certification with the graduate pedagogy and subject area specialization courses of the MSAE artist/teacher program. Teaching candidates in the extended option program take a 150-hour student teaching practicum and a 400-hour clinical field experience. (Students who enter the extended option program but do not complete the master's requirements must complete 300 hours of student teaching to earn the provisional certificate.)

All MSAE programs can be taken on a part-time or full-time basis. Students in the artist/teacher program should expect to be full-time during the clinical field experience semester(s).



Jennifer Flores
MSAE



Master of Fine Arts

The Master of Fine Arts Program at the Massachusetts College of Art is one of the nation's leading programs in combining a wide range of studio practice with a grounding in recent theoretical perspectives. The traditional and contemporary components of this interdisciplinary program mirror the diversity, interconnectedness, and rapidly evolving character of today's art and design world. MassArt's technical and technological capabilities are state of the art and offer students an unmatched opportunity to concentrate on one discipline in depth or to work across media. Similarly, the breadth of discourse in art history, design history, and seminar classes ensures that a wide spectrum of practice is discussed and put into context. These discussions challenge students to consider and reconsider their own actions and opinions—and those of others.

Jon Gleasman
MFA SIM



The major studio classes are the central component of the program. Each week these classes provide graduate students in each department an opportunity to discuss each others' work, to meet with visiting artists and designers, and to discuss issues central to their respective fields. At the conclusion of each semester, a group of faculty from a student's department reviews his or her work.

In addition to the major studios, all first-year students enroll in the Graduate Contemporary Art class and Graduate Seminar in the fall semester. In the spring semester, students in fine arts continue with a second semester of the Graduate Seminar, while the design students enroll in a graduate design seminar. The Graduate Contemporary Art class focuses on developments in the visual arts since 1980. The Graduate Seminar investigates the intersection of theory and practice through meetings ranging from interactions with visiting artists to in-depth investigations of current exhibitions in the New York/New England area. The graduate design seminar's emphasis is on design technology, practice, and ethics. All second-year students enroll in the Benchmark course, in which they refine written thesis statements to accompany their thesis presentations.





Tory Fair
FINE ARTS 2D
MFA

Benchmark concludes a prolonged dialogue between students from all the departments. This ongoing and shared dialogue complements the more individualized course of study that each student selects through the four semesters of the MFA program. Students are encouraged to work intensively with faculty from their own and other departments at MassArt. The faculty who conduct the major studio courses (major studio advisors) often do so in pairs on a rotating basis, whereby four different faculty members may conduct this course during a 2-year period. In some departments, students choose an adjunct advisor to complement the dialogue in the major studio class.

For students interested in college teaching, MassArt provides extensive assistantship opportunities. In the spring semester of the first year, students who have no previous college teaching experience enroll in the College Teaching Internship. As students begin assistant teaching in the fall and spring semesters of the second year, additional forums provide the opportunity for ongoing dialogue.

FINE ARTS 2D
MFA Yi-Kuan Ko





Visiting artists was a major advantage. Roger Tibbets and Thomas Daniels started a new protocol under which, every week or so a visiting artist comes in and gives you a one-on-one crit in your studio, plus maybe a slide talk. This is really an incredible advantage that we have in our department, because it enables you to start to speak about your own work, which is one of the skills that you develop while you're here, and it also teaches you how to listen to criticism, listen to what's important to you and what's not important to you. Your work is the most important thing, but in a way it's also the least important thing because all the changes and all the things you make yourself vulnerable to here make your work pretty schizophrenic. Yet you kind of come here for that disorientation. It's such an incredibly intense time that you sacrifice a lot to come here, in the end you get what you put in. The greatest thing about graduate school is you learn how to ask questions of your work... those are the questions that keep you working, that you're asking yourself when you're hitting a wall, because about 20 million people ask you those questions every week here.

TORY FAIR
Fine Arts 2D, MFA



The 2D MFA program provides a dual focus on painting and printmaking and incorporates related developments in other media. In-depth weekly critiques of student work by the major studio advisors and the first- and second-year students are the central component of the curriculum. To complement these group activities, the program includes studio visits and presentations by visiting artists. Students also meet individually with the major studio advisors and are encouraged to work with other faculty, including faculty from other departments.

The 3D MFA program focuses on content as the means of refining of a personal point of view. Students may work in the ceramics, fibers, glass, metals, or sculpture areas the department offers or in other areas entirely. Students are encouraged to explore a variety of options from traditional object-making to innovations involving computers, site-specific projects, or other formats to further develop a personal aesthetic. The department offers a large selection of technical courses, facilities, and personnel to facilitate the exploration of student ideas. The major studio provides a forum for critiques, formal presentations of student work, and interactions with other students and guest artists.

Chang-Ming Chen
DESIGN
MFA



The Photography MFA program is grounded in a traditional photographic aesthetic and encourages experimentation that may lead to multimedia work or installations. The program does not impose aesthetic limitations and structures the major studio to facilitate student ideas and goals.Students are encouraged to make use of the diverse technical options at MassArt and to work with adjunct advisors outside the department to develop their work fully.

The goal of the Design program is to define the changing role of the designer in the 21st century and to prepare graduates to address that role. The program stresses succinct design communication in two and three dimensions, involving real space and cyberspace, using traditional



The whole idea of my thesis project was to make a different way of looking at people who are sick. Usually the photography is concentrated on medical technology, on doctors and hospitals in particular, where the signifiers of the person and who that person might be are almost always absent. I was interested in saying that the really fundamental thing that mattered to these people was not necessarily that they were to die or that medicine would save them. So the idea for this project was to find these kids at home in their favorite places, with their family and the things they cared about. And also just give the impression, which is the truth, that these people are no different aside from their disease from us. A lot of pictures that exist make them exotic in a way that reyictimizes them. So my dream was to find a way to relocate the person to make pictures that were different. I don't know if I completely pulled that off. But the interesting part of the work was that it was making a picture of a child who was sick in a place that doesn't suggest sickness. You have 40 different rooms, and 40 different places, the residue of 40 different individuals.

MATT SWARTS
Photography, MFA

Michiko Sakano
FINE ARTS 3D
MFA



Bebe Beard
MFA
SIM

Oscar Palacio
PHOTOGRAPHY
MFA

and computer-aided tools. Seminars and critiques benefit from the energetic presence of MassArt faculty and visitors from among Boston's best researchers and designers.

The MFA in Film is designed for artists who are currently pursuing their own work and who have specific projects in mind for a graduate focus. This department offers critical and technical support for filmmakers working in all genres of independent filmmaking, including experimental, art, and documentary work. The Film major studio is directed on a rotating basis by members of the department and guest artists. The focus of the seminar shifts from preproduction and script editing to production, in the course of which students use each other as crew, post-production editors, and critics.

The SIM MFA program supports work in such areas as performance, computer-generated sound, video, interactive multimedia, and areas yet to be named. The major studio is directed on a rotating basis by members of the SIM area to ensure a wide range of opinions and contact. Students often use resources from the SIM area and the Media and Performing Arts department. They are encouraged to use resources in the new Computer Arts Center and from other facilities at MassArt.

Naoe Suzuki
SIM
MFA

The first year, the first **semester was so intense,** George Creamer's graduate seminar, Joanne Lukitsh's contemporary art class. They really got us ready for what was to follow. My work has changed. **I've always been interested in identity** and feminist issues, and was working with drawings, as a dancer and choreographer.

But **I wanted to start questioning** my being a Japanese-American, and how certain conditions shape one's identity.

In SIM, you start with an idea. I took a glass course, video, and it all meshed together really well. I've been very involved with the idea of discipline and how it is embedded in shaping or conditioning people. For my thesis work, I found a physical education textbook used by college students, in which there's a little illustration that represents the "self-disciplined student." **I was fascinated** by this androgynous, vaguely Asian image. So I enlarged the image six-foot high prints on rice paper, 20 of them, which I used in an installation that also involved cast glass dumbbells, video.

I feel I'm more focused now. I don't know where I'm headed, but I'm not worried.

Naoe Suzuki
Studio for Interrelated Media, MFA



Program of Professional & Continuing Education



Through the Program of Professional and Continuing Education (PCE), the college provides opportunities for personal enrichment and professional development in the visual arts. PCE offers undergraduate and graduate courses, and special noncredit programs and workshops that are open to all adults, including high school seniors. Students earn college credit or can audit courses.



Each semester PCE offers over 130 courses and workshops from every department of the college, including many degree program courses and experimental courses that supplement degree programs. PCE schedules most courses for the spring and fall semesters in the evening. The summer schedule reflects a balance of day and evening courses. Course formats range from one-day noncredit workshops to intensive one-week to three-week courses to full semester classes that meet once a week.



Approximately 3,000 students take these courses each year. Their backgrounds range widely in terms of previous artistic experience, personal and career goals, and age. Their reasons for enrolling are equally diverse—for self-improvement, to advance in their professions, to develop new skills, and to complete degree program requirements. Common to all is a love of the visual arts and a desire to study in a professional art school with access to excellent studio facilities and faculty.

The Program of Professional and Continuing Education offers a variety of special programs, including Creative Vacation for grades 4-10; August Studios, a pre-college program for high school students; Saturday Studios for elementary through high school students; an intensive Summer Institute for Teachers; and three international programs—painting in China, painting and photography in Skopolos, Greece, and the Yucatan Expedition in Mexico and Guatemala. Through cooperating institutions, students can earn college credit at off-campus sites. These institutions include Burren College of Art, Cape Museum of Fine Arts, DeCordova Museum School, Do-While Studio, Fuller Museum of Art, Nantucket Island School of Design and the Arts, South Shore Art Center, Whittier Vocational Technical High School, the Worcester Art Museum, and the Art New England Summer Workshops at Bennington College.

PCE faculty have the same academic credentials as faculty in the degree programs; approximately one-third of the PCE faculty also teach in the degree programs. The college establishes PCE's administrative policies and procedures; PCE follows the same academic policies as the college's degree programs.

The program publishes and distributes a catalog with a schedule and description of courses before the spring, summer, and fall sessions.

Graphic Design Certificate Program

The Certificate Program in Graphic Design is a cluster of professional courses in a part-time evening program designed to provide students with the conceptual and technical skills to advance a career in graphic design. The program is suitable for both those who seek to enter the field of graphic design from other disciplines and those who currently work in the design field and want to expand their career horizons.

The program consists of 12 courses (36 credits), which may be taken over a period of up to three years. Students generally take two courses per semester, but may work with the program advisor to develop a course plan that suits their professional and personal needs. To accommodate working professionals, courses are scheduled in the evening. Students may, if necessary, apply for a leave of absence for one semester or one year. Students cannot take courses offered within the degree programs to satisfy PCE requirements. Completion of the Graphic Design Certificate program requires the approval of a final portfolio review panel.

Applicants must have completed 60 credits of college work to be eligible for the program. Although they are not required to have college credit in art or design, applicants should have sufficient course work and/or experience to submit an advanced-level portfolio for admission. Many students develop such a portfolio by taking courses in Continuing Education before they apply to the program. Students admitted to the program may transfer up to two courses or six credits upon portfolio review and with the consent of the advisor.

GRAPHIC DESIGN CERTIFICATE

SEMESTER 1

| DE212 | | | 2D Design
| DE224 | | | Conceptual Drawing

SEMESTER 2

| DE260 | | | Typography
| DE220 | | | Graphic Design I

SEMESTER 3

| GD311 | | | Graphic Design II
Elective

SEMESTER 4

| GD370 | | S | Intermediate Portfolio
Elective

SEMESTER 5

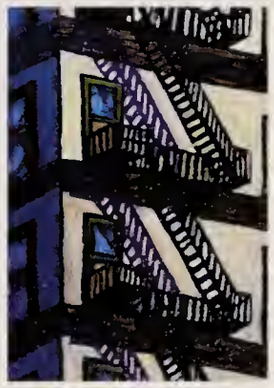
| GD321 | | | Graphic Design III
| DE361 | | | Typography II

SEMESTER 6

| GD420 | | S | Graphic Design Portfolio
| DE459 | | S | Marketing I

Students lacking computer skills are required to take computer electives before the Intermediate Portfolio reviews. Basic understanding of QuarkXPress, Pagemaker, Photoshop, and Illustrator is necessary to meet the requirements of advanced Graphic Design classes.

Suggested electives: DE3XX, Calligraphy & Letterforms; DE3X1, Book Design; DE309, Introduction to Computer Graphics; DE362, Desktop Publishing; DE412, Corporate Identity; IL220, Introduction to Illustration; GD414, Advertising Design. Other electives may be chosen with the advisor's approval.



Melissa Kluesener
ILLUSTRATION
senior



Programs for High School Students

Saturday Studios

The Art Education Department offers special art studio classes, on eight Saturdays in the fall and in the spring, for high school, junior high school, and elementary school students. Saturday Studios are open to all interested students, regardless of level of experience in art. These classes can introduce the process of exploring the visual arts and also assist students with extensive studio backgrounds to refine their visual concepts and skills.

Saturday Studios are designed around a relevant theme and focus on formulating ideas, handling materials, developing observation and imagination, and defining and achieving student's intentions. Students use a variety of materials and techniques. Recent classes have included drawing/illustration, painting, printmaking, the figure, sculpture, and portfolio sessions for seniors and juniors in high school. A special session for parents of enrolled Saturday Studio students is also available

August Studios

August Studios, a four-week intensive pre-college program, introduces high school juniors and seniors to the demands of a professional art education. Foundation studies strengthen understanding of 2D and 3D media; elective courses in a variety of studio disciplines supplement the foundation. August Studios electives have included oil painting, magic realism, sculpture, jewelry, computer art, printmaking, ceramics, fibers, media explorations, video, artists' books, graphic design/illustration, and photography.

Field trips to museums, galleries, auction houses, artist and designer studios and an on-campus visiting artist program expand student visions of career possibilities and spark discussions on issues and questions in the art field. Whether they live in the college dormitory or commute from home, August Studio students forge a strong community of young artists and designers.



Creative Vacation

For three weeks in July, younger students have the opportunity for summer study at MassArt through the Creative Vacation. Students from grades 4-10 select from among studio options that include drawing, painting, sculpture, mixed-media, photography, video, and computer animation. They work individually and in groups, drawing from their own life experiences.

Information about these programs are available through the Program of Professional and Continuing Education.

Dual Enrollment Program

High school juniors and seniors who are currently enrolled and in good standing in Massachusetts public and private high schools are eligible for consideration to take courses at MassArt under the Commonwealth of Massachusetts' Dual Enrollment Program. Students in this program earn credits that may satisfy requirements for high school graduation and can be transferred to higher education institutions.

Students who want to be considered for dual enrollment at Massachusetts College of Art must meet the following criteria:

- Maintain a B average in a college-prep program that meets the Board of Higher Education academic unit requirements
- Submit a letter of support from a high school principal, guidance counselor, or teacher
- Present a portfolio of at least 10 examples of their art work and a written statement explaining how taking classes at the college will advance their academic goals.

All eligible students may apply for studio or Critical Studies electives. Seniors may apply for Studio and Critical Studies Foundation courses. The review process for seniors applying for dual enrollment includes an interview.

Further information and application for dual enrollment is available from the Admissions Office. Continuation of this program is dependent on funding from the Commonwealth of Massachusetts.

High School Enrollment

High school seniors may be eligible to enroll in 100-level courses in the Continuing Education Program for credit. A recommendation from their school art department is required.

Institutional Advancement

Office of Institutional Advancement

The Office of Institutional Advancement provides support to both the college's Alumni Association and the Foundation, which oversees the solicitation of funds and donations of equipment and materials to the college.

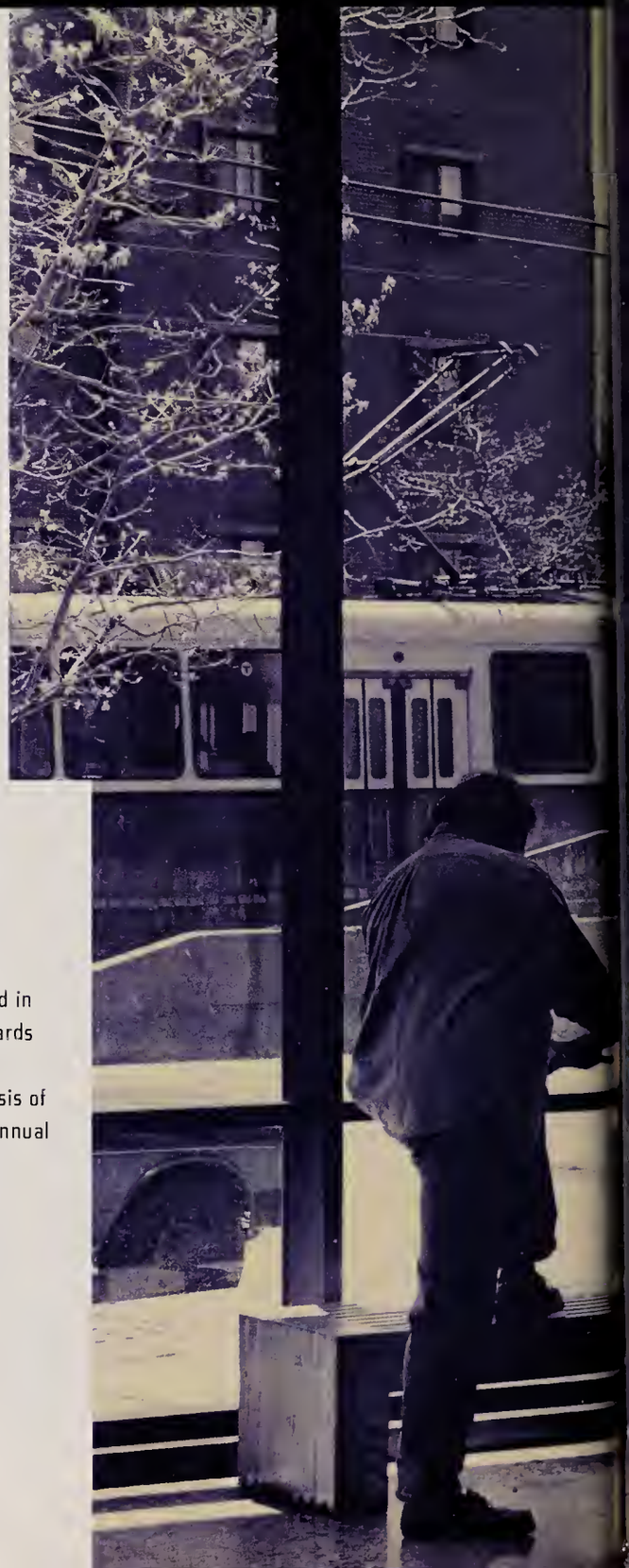
Each person who completes one year or more of study in a degree-granting program becomes, upon leaving MassArt, a member of the Alumni Association. The association, which is governed by an elected executive committee of alumni and alumnae, organizes activities that help keep alumni and alumnae informed about the college's goals and programs. The association assists in promoting the college as an educational institution and in helping students move toward their career objectives. It also serves as a networking system that helps alumni and alumnae keep up to date about each other's lives and work.

The Foundation is charged by the college's Board of Trustees with the responsibility of leading all MassArt fundraising efforts to support scholarship programs, earned income, and endowment initiatives. To raise funds for the college, the Foundation organizes an annual art auction featuring the work of over 200 regional and national artists. The Foundation is a separate, nonprofit, tax-exempt organization whose board of directors includes college administrators, faculty, alumni and alumnae, and representatives from the city's art and business communities.



Scholarships and Awards

The Massachusetts College of Art, through the generosity of friends, alumni,and alumnae, is able to provide outstanding students enrolled in all departments a wide range of scholarships and awards. Some awards require the student to submit an application or statement of intent, while others are given by the department chairs on the basis of merit and need. Award winners are announced and honored at the annual Convocation ceremony, held on the evening before Commencement.





Advising



Academic Advising

The MassArt student academic advising support system is primarily carried out by the faculty and supervised by the Associate Dean of Academic Affairs. All undergraduate students are assigned a faculty advisor. Upper level students are given advisors from their major concentration. Studio Foundation students receive advisors from a designated group of faculty members with a preference towards one of the students' current instructors.

Faculty advisors help students define and develop their educational goals, matching these goals to the Mass Art curriculum. Advisors play a major role in enabling students to clarify their individual artistic goals and directions.

The Advising Office, supervised by the Associate Dean of Academic Affairs, provides a broad range of information, advising, and cross departmental problem solving to complement faculty advising. The Advising Office may also refer students to specific faculty members, departmental chairpersons, or other relevant administrative offices.

Academic advising and problem solving includes, but is not limited to:

- graduation and curriculum requirements
- college policies
- change of major
- transfer credits
- academic strategies for students with learning difficulties
- leaves of absence and withdrawal procedures
- professional development/ career directions
- off-campus domestic and study abroad opportunities

Collaborative Programs

Mobility Program Participants of the Association of Independent Colleges of Art and Design, 1997-98

Alberta College of Art and Design *
Art Academy of Cincinnati
Art Institute of Boston
Art Institute of Southern California
Atlanta College of Art
California College of Arts and Crafts
Emily Carr Institute of Art and Design *
Center for Creative Studies
Cleveland Institute of Art
Cooper Union, School of Art
Corcoran School of Art
Kansas City Art Institute
Kendall College of Art and Design
Maine College of Art
Maryland Institute, College of Art
Massachusetts College of Art
Memphis College of Art
Milwaukee Institute of Art and Design
Minneapolis College of Art and Design
Monserrat College of Art
Moore College of Art and Design
Nova Scotia College of Art and Design *
Ontario College of Art and Design *
Otis College of Art and Design
Pacific Northwest College of Art
Parsons School of Design
Pennsylvania Academy of the Fine Arts
Pratt Institute
Rhode Island School of Design
Ringling School of Art and Design
San Francisco Art Institute
School of the Art Institute of Chicago
School of the Museum of Fine Arts

* Associate Member

Through a variety of cross-registration and exchange programs, MassArt students have the opportunity to expand their educational experiences by taking individual courses or a full semester of study at other institutions.

Cross-Registration Opportunities

College Academic Program Sharing (CAPS)

MassArt undergraduate students may take as many as 18 credits during their academic careers at CAPS colleges without the need for a formal transfer of credit process. Courses must not be available at MassArt. Members of the CAPS program are the Massachusetts State Colleges at Bridgewater, Fitchburg, Framingham, North Adams, Salem, Westfield, Worcester, and the Massachusetts Maritime Academy.

Professional Arts Consortium (Pro Arts)

MassArt is a member of the Pro Arts Consortium, an association of six neighboring Boston colleges that prepare their students to be professionals in the visual and performing arts and architecture. The other member institutions are Berkelee College of Music, Boston Architectural Center, The Boston Conservatory, Emerson College, and the School of the Museum of Fine Arts.

The consortium sponsors various activities to foster student and faculty exchange, including cross-registration for full-time students in member school courses at no additional tuition cost. Laboratory or other supplemental fees are the responsibility of the individual student.

The goals of the consortium are to provide students and faculty opportunities that the individual colleges acting alone might not be able to offer, and to expand the resources of each member school through exchange, cooperation, and communication.

Public College Exchange Program

The four public colleges in Boston - University of Massachusetts/Boston, Bunker Hill Community College, Roxbury Community College, and MassArt - permit full-time degree candidates to take up to 2 courses in any semester at another of the colleges as long as the courses are not offered at the student's home institution.

Mobility Program

The mobility program, in which most members of the Association of Independent Colleges of Art and Design (AICAD) participate, gives full-time undergraduate students in their junior year the opportunity to study for one semester at another member college while they continue to pay tuition to their home school.

Foreign Exchange Programs

MassArt also coordinates international exchanges with three schools in England (The Chelsea School of Art and Design, London; The West Surrey College of Art and Design; and The Central Saint Martin's School of Art and Design, London) ; two colleges in The Netherlands (The Rietveld Academy, Amsterdam; KABK, The Hague) and with the Universitat de Barcelona, Spain. On a space-available basis, eligible students in their junior year may exchange their studio spaces and living accommodations with an English, Dutch, or Spanish counterpart. Summer foreign study opportunities are available through the Program of Continuing Education.

Student Development & Community Affairs

Housing & Residence Life

The two residence halls at the Massachusetts College of Art are exciting, vital communities that offer housing to new and returning students. Both provide easy access to studios and classrooms along with secure, social, supportive environments.

Smith Hall houses 115 students in suite-style living spaces for four students each. The building's innovative design includes studio work rooms and quiet rooms on each floor, and a gallery, common room, and game room on the first floor. The spaces are specifically planned for art students. An educational component, focusing on the arts, plays an important role in the residence life program. Visiting artists making long and short-term stays at the college are housed in Smith Hall's special studio apartment and offer workshops and presentations to the residential community.

North Hall, located a short distance away on the Simmons College residence campus, provides ninety-one spaces for returning and first-year female students. The campus is a ten-minute walk from MassArt; shuttle busses are provided. North Hall residents have access to campus facilities at Simmons College, including the dining hall and fitness center.

Both residence halls are professionally staffed with live-in resident directors, trained student resident assistants, and 24-hour professional security. . The staff provide support for the dorm community and oversee a thriving program of activities and events, ranging from workshops on contemporary issues to social gatherings. The many art-related aspects of the program include collaborative work with visiting artists, open studios, and group exhibitions.



The Office of Housing and Residence Life also assists students seeking off-campus accommodations. A bulletin board listing apartments, rooms, studios, and roommate situations is maintained in the Student Development and Community Affairs area. A booklet that describes neighborhoods, lease agreements, tenants' rights, budgeting, furnishings, transportation, and temporary housing is also available. Many students find apartments in Mission Hill, Fenway, Jamaica Plain, Brookline, or other towns and areas of Boston near the college and easily accessible by public transportation. Although resident students are not allowed to maintain cars on campus, parking is available in the college lot for students who commute by car.



Student and Community Development

MassArt offers students a wide range of opportunities to become involved in community activities, both within MassArt and in the city of Boston. Through such community service, many students have discovered their own potential for leadership and explored ways to implement ideas and initiatives that affect the lives of others.

Students may become involved in the Student Government Association, either as executive board members or as representatives of one of the many student clubs, organizations, or departments. Each year new and returning students organize clubs based on their current interests. Leadership training workshops are offered to interested students. Leadership positions in mentorship programs and in new student orientation are also available

During Orientation, students have the opportunity to participate in art-related community service projects in various Boston neighborhoods. Such projects introduce students to the model of the artist as global citizen; the experience inspires many to recognize their potential as artists to transform their environments and make a positive contribution. Students have worked together with persons of every age and ethnicity on projects that address issues such as hunger, homelessness, and teenage parenting. One example is the annual MassArt bead project, for which students create handmade jewelry for women and girls who live in shelters during the holidays.

Student Organizations



The college offers students the opportunity to become involved in more than 40 student groups and organizations. All major concentrations are represented, as are the freshman class, international students, gay and lesbian students, multicultural students, and students returning to college after a long absence. Students who want to form new organizations that meet their own interests or needs are encouraged to bring their ideas to the Office of Student Activities and Programs for support and advice.

Student organizations may be recognized and funded by the Student Government Association (SGA). The SGA is a self-governing organization that works closely with the Office of Student Development and Community Affairs to form a stable base for strong and independent student leadership and to promote an atmosphere in which the rights and liberties of all students are respected. Each year students elect SGA officers, who are responsible for directing the everyday business of the organization. The SGA Senate consists of one representative from each major concentration at the college and one representative from each student-run committee or organization; it meets once a week during the school year to discuss and act upon the issues and concerns of MassArt students.

Student Organizations

All School Show
Architectural Design
Art Education
Art History
Art in Motion
Baker Hall
Forty-Three
Cartoonist Committee
Ceramics
Christian Fellowship
Computer Controlled Media
Coop
Eventworks
Fashion Design
Fibers
Film
Film Society
Foundation
G.A.L.A. (Gay and Lesbian Artists)
Galleries
Glass
Graphic Design
Illustration
Industrial Design
International Students Group
Metals
Multicultural Students Organization
Painting
Performance Art Committee
Photography
Printmaking
The Rag
Sculpture
S.I.M.
Smith Hall
Sound Performance
Video Association
Women's Center

Student Activities

The Office of Student Activities and Programs sponsors a wide variety of recreational and educational activities designed to foster creativity, personal and social growth, and community. Students are assured a comprehensive experience of recreational sports, musical performances, films, parties, and excursions. Special programs highlight timely social issues, while workshops provide information on topics such as self-defense, homophobia, rape awareness, and wellness. The Office of Student Activities and Programs also sponsors the annual holiday and spring sales. This vehicle for selling student and alumni work to the public is a popular Boston event, earning more than $57,000 in 1997. Eighty percent of the income from the sales go directly to the participants, while the remainder is used for costs and student scholarships.

The Office of Student Activities and Programs sponsors a program with nearby Emerson College that allows MassArt students to participate in Emerson's women's and men's intramural and varsity sports programs. These programs include flag football, basketball, ice hockey, volleyball, softball, golf, and tennis. The campus includes a gymnasium, racquetball and squash courts, ping pong, and volleyball in season; across the street in the Fens park, playing fields and tennis courts are plentiful. The college's recreational sports program includes Frisbee, karate, tai kwan do, yoga, and indoor soccer. The on-campus Health Fitness Center is outfitted with Nautilus and other exercise equipment, free weights and mats, showers, and lockers. A trained staff assists the novice user and conducts classes in body toning, aerobics, weight training, yoga, and general physical fitness.





At the Student Center, MassArt students can relax during the day, meet with friends, share some food, listen to music, watch television or videos, or play a game of ping pong. Evening programs range from Calypso music concerts to pre-exam study breaks. The cafe provides snack and beverage vending machines. Next door is the Student Life Gallery and Installation Station. The gallery program gives students the opportunity to learn how to organize, install, and present their artwork to the public. These undergraduate exhibition spaces feature approximately 20 student exhibitions a year. Weekly receptions celebrating show openings draw students, faculty, staff, parents, and other family to the campus. The Tower Gallery also showcases undergraduate exhibitions. The matting workshop at the Student Center, staffed by trained student monitors, offers students hands-on instruction in matting their work.

Students interested in media may choose to work on Channel One, MassArt's in-house closed circuit video information system. The station is student operated and, among its other functions, displays announcements of campus activities, deadlines, and other important information in the cafeteria and at other points around the college.

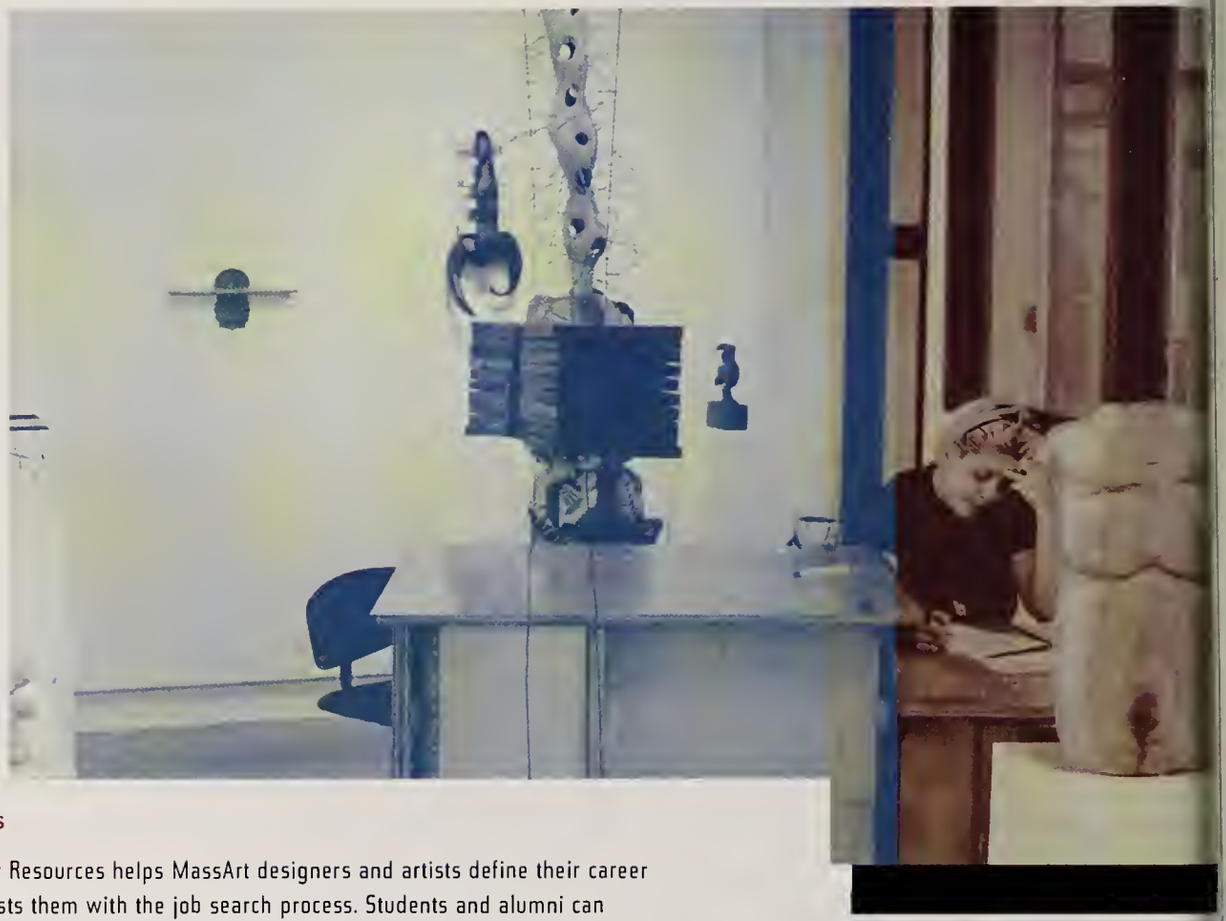
I need the rigidity and structure of a sport to keep focused, to keep in school. Through a consortium, MassArt people can play on the Emerson College basketball team. I'm the only person in three years to do so. It's something that's difficult to manage, but I was able to make the time—two hours a day, six days a week. Basketball is all about focus. We did very well, we won the championship for the Great Northeast Athletic Conference, after a 9-in-1 season in our league and 17-and-7 overall. Three years ago, Emerson was a big laughingstock. Now we've got all sorts of recruits, fans. This year at one point we 250 people in the gym for a tournament... it gets exciting, gets your heart racing. Our last game, we beat Albertus Magnus, who beat us pretty badly last year...we beat them with a last-second shot, it was quite a thrill, and with that victory we won the championship.

Juan Ruiz-Hau
Architectural Design, Junior



Illustrators don't do internships, but we do have the Career Resource Center that lists illustration jobs. There, I just got a very good job doing the budget report cover for the Ways and Means Committee of the Massachusetts State Senate.

Eric Bouffard
Illustrator, Senior



Career Resources

The Office of Career Resources helps MassArt designers and artists define their career objectives and assists them with the job search process. Students and alumni can access current information on design and fine-art related part-time, full-time, and freelance jobs that are submitted to the college daily. The Office sponsors workshops on career and employment topics. Information is available on practical aspects of interviewing and preparing resumes, business skills for artists and designers, contracts, copyrighting, pricing, portfolio development, and approaching galleries and clients. The resource library contains books on careers in art, design and education, art directories, graduate schools, grants, and many art-related magazines. Career and employment counseling and grant-writing assistance are also available.

Juniors and first semester Seniors have access to information for hundreds of internships in the fine arts and design fields. Recent internships have been at The American Repertory Theatre, the Boston Film Bureau, and The Polaroid Corporation, to name a few. These internships give MassArt students the chance to develop their portfolios and gain professional experience while in school.

Public Safety Department

The Department of Public Safety is staffed around the clock to provide service and information as well as protection for persons on the campus. Sworn Campus Police Officers and Institutional Security Officers staff the department offices and security desks in each building on campus, including Smith Hall. Officers respond to all emergencies and provide a variety of services to community members.

The Department takes its work seriously, adopting a proactive approach to deterring crime, apprehending criminals, and providing assistance. The Department maintains a strong working relationship with local law enforcement agencies and with security offices in other local college campuses.

MassArt Public Safety offers an array of services and programs geared toward protecting students and raising their safety consciousness. These include a van shuttle; a walking escort service, both on and off campus; self-defense and other crime prevention workshops; and a security alert notification program to let the campus community know immediately when a serious crime has occurred in the area. Also, the entire campus is equipped with a closed circuit TV and alarm system, monitored around the clock by campus security officers.

The MassArt campus has historically experienced a low crime rate. However, it is an undeniable fact that crime is an issue in all urban areas, including Boston. The Department annually publishes a Campus Safety Report as required by the "Student Right to Know and Campus Security Act." This publication contains information concerning personal safety and crime reporting procedures as well as crime statistics for the most recent three-year period. A copy of the report is available from the Public Safety Department.

Health Services

The mission of MassArt's Student Health Service is to provide students with quality health care and to offer preventative and educational health programs. The Health Service is staffed by an advanced nurse practitioner who provides gynecological services, basic laboratory procedures, and medical care for the management of acute illnesses. A physician is on call for consultation each weekday between 9 a.m. and 5 p.m. and sees students on campus by appointment one afternoon per week. The college is located near several world-famous hospitals, and consultations and referrals for specific health needs and emergency treatment are only minutes away.

The Health Service sponsors educational workshops on health-related topics such as birth control, AIDS prevention, and substance abuse, and maintains a lending library of books and videos which serve as a student resource for wellness education.

State law requires all full-time and part-time (defined as 75% of full-time) students enrolled in bachelor's and master's degree programs to have health insurance. Students must either purchase the college's health insurance or maintain insurance equal to or greater than that offered by the college.



Counseling Services

Students experience many changes and pressures related to college life and may bring personal, family, and relational concerns with them to the academic setting. Counseling Services has a staff of clinicians, headed by a licensed psychologist, available to offer short-term counseling at no charge. A daily emergency drop-in time is in place for any crisis that needs immediate attention or any mental health query that requires a short and quick response. The staff can also assist in off-campus referrals for more lengthy treatment or consultation regarding medication. Throughout the academic year, Counseling Services sponsors workshops related to mental health concerns and overall emotional wellness. Counseling Services maintains a strict policy of confidentiality and informed consent; students may be assured of complete privacy in their relationship to the counseling staff and its records.





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Notes on following sections of faculty biographies, program outlines, and course descriptions:

Faculty All programs of study at the Massachusetts College of Art are continually enriched by the presence of visiting lecturers and guest faculty, some of whom are listed here for the academic year 1997-98. Information on additional visiting and guest faculty and faculty leaves and sabbaticals for any particular year may be obtained from the departments.

Graduate Faculty* Senior faculty from the departments serve as graduate faculty in the MFA and MSAE programs; in some areas, graduate faculty responsibilities rotate on a yearly or semester basis. Students interested in the graduate programs should see the faculty listings under their specific concentration and may contact the Graduate Dean's Office for more specific information.

Key for Course Descriptions:

100 Level: Introductory courses open to freshmen and upper-level students.

200 Level: Courses open to sophomores and above. Freshmen may be admitted with the permission of the instructor.

300 Level: Advanced courses for juniors and above. Lower-level students may be admitted with the permission of the instructor.

400 Level: Senior courses that graduate students may take also. Lower-level students may enroll with the permission of the instructor.

500 Level: Graduate courses. Lower-level students may enroll with the permission of the instructor.

X Courses: Experimental courses offered on a trial basis for a maximum of two semesters and then reviewed by the college curriculum committee before they are added to the permanent course listing.

Some upper-level courses have prerequisites that must be satisfied before students may enroll. Academic requirements may be waived by the Vice President of Academic Affairs or his/her designee.

R: Required for the course of study under which it is listed.

E: Elective

F (fall) or S (spring): The semester in which the course must be taken due to course availability or major sequencing.

Studio Foundation

FACULTY

Chair: ROBERT S. COPPOLA Professor of Studio Foundation: B.Arch., Catholic University of America; M.A., Cornell University; numerous publications; architecture and design commissions; software grants for CADD programs; paper, "Liberal Arts in the Studio, A to Z and Z to A," 3rd annual School of Visual Arts Conference, NY; gallery talk, Heinz Architectural Center, Pittsburgh, PA; lectures, Catholic University School of Architecture, Carnegie Mellon University Department of Architecture; paper 1997 FATE Conference, "To Be Bit or To Byte, That is the Question."

SARAH BAPST Associate Professor of Studio Foundation: B.A., Indiana University; M.F.A., Cranbrook Academy of Art; painting fellowship recipient: The Artists Foundation; Artist-in-Residence of Massachusetts; National Endowment for the Arts fellowship.

WILLIAM BRANT Professor of Studio Foundation: B.F.A., Massachusetts College of Art; M.F.A., Syracuse University; exhibitions; private collections; computer images for magazines, brochures, product releases; manuscripts on studio theory reviewed for publishers.

NANCY A. CUSACK Professor of Studio Foundation: A.B., Boston College; M.Ed., Lesley College; studio preparations: School of the Museum of Fine Arts, Rhode Island School of Design; one-person show, Monhegan Gallery; group shows, Symphony Hall; Tufts New England Medical Center commissions and purchase; guest lecturer & in-house workshops, Museum of Modern Art.

SHARON DUNN Associate Professor of Studio Foundation: B.F.A., Boston University; M.S.V.S., Massachusetts Institute of Technology; solo exhibition: Piano Craft Guild; group exhibitions; Piano Craft Guild; group exhibitions: "Women's Work," Banyon Gallery, North Carolina; "Caribbean and West African Influences," Own/Patrick Gallery, Philadelphia; lectures: "Arts and Architecture in Cuba" and "The African Roots of Cuban Culture," Pennsylvania State University.

WLADZIA MCCARTHY Visiting Lecturer: B.S., Tufts University; M.F.A., Yale University.

DYAN MCCLIMON-MILLER Assistant Professor of Studio Foundation: B.A., Saint Ambrose College; M.A., M.F.A., University of Iowa; freelance designer; exhibitions: Beloit College, Wisconsin; Columbia College, Missouri; permanent collections: University of Iowa, The Pillsbury Company, Amoco Oil Corporation, Paine Webber; member: Wisconsin Women in the Arts.

BENJAMIN PETERSON Assistant Professor of Studio Foundation: A.B., University of North Carolina; M.F.A., Hartford Art School, University of Hartford.

In addition to those listed above, faculty from all departments at the college teach first-year Studio Foundation classes.



STUDIO FOUNDATION

			credits
SF180	F	Professional Studio	3
SF171		Color and Light	3
SF172		Drawing Studio	3
SF173		Form Study	3
SF174		Visual Language	3
SF175		Media Arts (Film, Photography, Computer Arts, Video, or Studio for Interrelated Media)**	3
CSA101	F	Perspectives in Art History I	3
CSA102	S	Perspectives in Art History II	3
CSB150		American Thought & Government	3
CSC100		Written Communications	3
			30

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** Students interested in Art Education may take AE100 freshman year and SF175 sophomore year.



COURSE DESCRIPTIONS

STUDIO FOUNDATION

SF99 Studio Pre-Semester Program: This summer program focuses on drawing, the common language in all fields of art. Students review basic techniques, examine concepts, and test some of the boundaries of drawing. The class also experiments with printmaking and collage and explores environmental arts. 3 credits (R,E).

SF171 Color and Light: Begins the artist's study of the primary element in all fields of fine art and design. Through extensive studio work and lectures, films, and excursions, students study pigment-subtractive and light-additive systems (RGB and CMYK). Working with 2D, 3D, electronic and other media, students examine, question, and apply color systems, illusory functions, contrasts, reflective and proteure. 3 credits (R).

SF172 Drawing Studio: The drawing experience and its usefulness across disciplines. The course approaches drawing as a vehicle for thinking, seeing, and communicating. Formal elements of line, value, shape, texture and space are worked individually and in combination. Work includes drawing from direct observation and invented images. Studies include illusions of space and shape via figure and form analysis. Through the use of thumbnail sketches, students analyze and improve composition, techniques, and methods. Constant reference to historical and contemporary drawing practice from many traditions. 3 credits (R).

SF173 Form Study: An introduction to the central tenets of 3D art. Understanding 3D form is essential for sculptors and industrial designers, and is necessary for successful 2D images. Through design and construction of assigned projects, students explore the conceptual and technical fundamentals of form study: scale, volume, mass, and space. Using a wide range of materials in conjunction with varied building techniques, students learn to creatively investigate the 3D form and its position in space. 3 credits (R).



SF174 Visual Language: An introduction to visual surface, conceptual thinking, composition, and negative space. Research, clear communication of concepts, solving problems, developing a sense of process, media, material selection and presentation skills are essential to developing a powerful visual language. Studies include line, value, shape, form, texture, pattern, space, and time. Students learn how visual language can be employed to achieve specific project goals. The critique process helps students develop criteria such as clarity of concept and technical execution for evaluating their own work. 3 credits (R).

SF175 Media Arts: An introduction to art making with communications media, time-based art forms, or new combinations of technology and ideas. Students choose a concentration in photography, video, film, or Studio for Interrelated Media. Each course introduces the language, methodology, and technical processes associated with media arts and assists students in generating ideas and finding forms for these ideas. Interdepartmental connections are strongly encouraged. 3 credits (R).

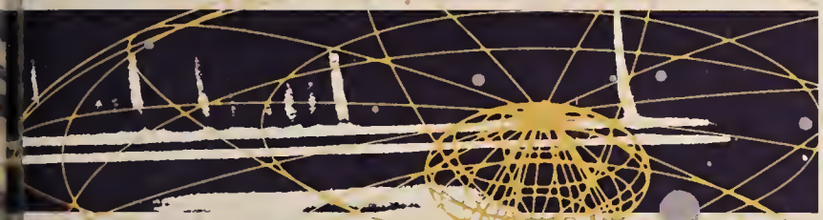
Film: Film production in the Super-8 gauge and viewings and discussion of experimental, dramatic, and documentary films.

Photography: Camera and darkroom fundamentals, making photograms and pinhole cameras, and viewing contemporary and historical photography in slide form and in galleries.

SIM: Studio for Interrelated Media: Offerings in computers, performance, live art, light and lighting, the electronic image, and movement.

Video: Students shoot, edit, screen, and discuss their videotapes in this hands-on course. They also view tapes, live performances, and installations by video artists.

SF180 Professional Studio/Lecture Series These freshman elective professional studios are designed to give students an opportunity to work with faculty from the entire college. Students select an elective from a broad range of focused studios designed for the unlimited imagination and developing skills of beginning students. A visiting artists lecture series complements the studio course with diverse presentations. The lecture series allows the entire freshman class and faculty to meet as a community to expand their views and to understand the professional implications of careers in the arts. 3 credits (R).



Critical Studies

FACULTY

Chair: ROBERT GERST Professor of Literature and Film: B.A., Wesleyan University; M.A., University of Pennsylvania; Ph.D., State University of New York at Buffalo; film: The Downtown Swami's Children; fiction: Griggs in the House of Women, King Cock: A Tragi-Comedy.

JOHN BAKER Professor of Art History: A.B., Clark University; A.M., Ph.D., Brown University; author of Henry Lee McFee and Formalist Realism in American Still Life: 1923-1936; D. Louis Gugliemi: A Retrospective Exhibition, Whitney Museum of American Art; exhibitions: Marisa del Re Gallery, New York.

BENNETT S. BLUM Associate Professor of Math/Science: B.S., Rensselaer Polytechnic Institute; M.A., Ph.D., Brandeis University; Dissertation: "Quantization of the Klein - Gordon Field in Spherically Symmetric Einstein Space Times"; recent paper, "Scalar Correspondence with the Overtone Series," delivered to the Acoustical Societies of America and Japan; musical performances (flute, percussion, vocal): Jordan Hall, Sanders Theatre, Boston Arts Festival.

ATHANASIOS BOULUKOS Professor of English: A.B., Harvard College; Ph.D. Boston University; two National Endowment for the Humanities Summer Seminars; Poetry finalist, Artists' Foundation.

OEAN BUONICK Visiting Instructor of Social Science: B.A. Brandeis University; J.D. Columbia University; M.A. Harvard University; Ph.D. Harvard University; publications: The Phishing Manual: A Compendium to the Music of Phish (New York: Hyperion/Disney Publishing, 1996); teaching awards: Certificate of Distinction in Teaching, Harvard-Danforth Center for Teaching and Learning, 1997; Nominee, Joseph R. Levenson Memorial Teaching Award, 1997.

JOSHUA COHEN Visiting Lecturer of English: B.A., Haverford College; M.A., Boston University; Ph.D. candidate, Boston University; conference paper: "Tainted Greatness: Anti-Semitism, Prejudice, and Cultural Heroes" appears in a collection published by the Temple University Press.

OEBORAH OENICOLA Visiting Lecturer of English: B.A., Rosemont College; M.F.A., Vermont College; publications: Where Divinity Begins, Alice James Press, 1994; Psyche Revisited, Embers Magazine Chapbook Winner, 1992; Rainmakers, Coyote Love Press, 1984; poetry and reviews have appeared in North American Review, Antioch Review, Boston Book Review, Fiction International.

ELIZABETH GALLOWAY Professor of English: B.A., M.A., Vanderbilt University; Ph.D., Boston University; National Endowment for the Humanities Summer Grant; published poet; recordings: Poems From the Hot Country; presented papers at Susquehanna Women, The Arts & Society Conference; New England Women's Studies Conference on Violence; author of Ritual for Dead Land: A Mourning for Land Contaminated by Radioactive Waste.

CALVIN HENNIG Visiting Lecturer in Art History: B.A., Doane College; M.A., Ph.D., Syracuse University; fellowships:National Endowment for the Humanities fellowship; Graduate Foreign Fellowship, Uffizi Gallery; former curator, Portland Museum of Art; author of numerous articles for museum publications, and biography of Boston-born artist James Fitzgerald.

LIN HAIRE-SARGEANT Assistant Professor of English: B.A., Tufts University; M.A., Ph.D. Tufts University; publications: The Story of Heathcliff's Journey Back to Wuthering Heights (Simon & Schuster/Pocket Books, 1992), "Introduction" to Emily Bronte's Wuthering Heights (Pocket Books, 1992); Silence, a three-act play (1995); awards: Tufts Chapter American Academy of Poets Competition, 1981; co-founded The Out Loud Theater, based at the Middle East Club, Cambridge, MA; Moderate The Fiery Muse, a monthly panel on creativity, at the Bookcellar Cafe, Cambridge, MA; co-founded Bruno, a journal of art, literature, and criticism, 1992.

BETTY HOSKINS Associate Professor of Science: B.A., Goucher College; M.A. Amherst College; Ph.D. Texas Woman's University; freelance publishing consultant, writer, and editor for college and high school biology and chemistry texts; publication manager for computer manuals and humanities monographs; Editorial Board, Journal of Medical Humanities and Bioethics, and Journal of Science Education and Technology; recent publications in ecofeminism and choices in reproductive technologies; research articles in Experimental Cell Research, Environmental Research, American Biology Teacher.

LOUISE KAWADA Assistant Professor of English: B.A., State University of New York; M.A., Ph.D., University of Chicago; publications include The Apocalypse Anthology; articles in the Walt Whitman Review and Papers on Language and Literature, and in essay collections Contemporary Lesbian Writers; Twentieth-Century Literature Criticism; and Sexual Practice/Textual Theory.

CRITICAL STUDIES

(FOR ALL DEPARTMENTS EXCEPT ART EDUCATION AND ART HISTORY)

			credits
		FOUNDATION	
CSA101	F	Perspectives in Art History I	3
CSA102	S	Perspectives in Art History II	3
CSB150		American Thought and Government	3
CSC100		Written Communications	3
			12
		SOPHOMORE YEAR*	
CSC200		Literary Traditions	3
CSA		Art History Elective	3
CSB		Social Sciences Elective	3
CSD		Science and Mathematics Elective	3
			12
		JUNIOR YEAR	
CSC		Writing, Film Criticism & Literature Elective	3
CSB/C/D		Social Sciences or Writing, Film Criticism, & Literature or Science and Mathematics Elective	3
CSA/B/C/D		Art History or Social Sciences or Writing, Film Criticism, & Literature or Science and Mathematics Elective	3
			9
		SENIOR YEAR	
CSA		Art History	3
CSB/C/D		Social Sciences or Writing, Film Criticism & Literature or Science and Mathematics Elective	3
CSB/C/D		Social Sciences or Writing, Film Criticism, & Literature or Science and Mathematics Elective	3
			9
		SUMMARY	
		Art History	12
		Social Sciences	6
		Writing, Film Criticism, and Literature	9
		Science and Mathematics	3
		CSB/C/D Electives	9
		CSA/B/C/D	3
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CSC100, Written Communications, is required as a pre-requisite (by course completion or transfer) for all Critical Studies courses above the 100 level.

* Upon completion of required freshman critical studies and Literary Traditions (CSC200), students are given the flexibility to schedule the remaining 9 critical studies courses (27 credits) throughout the sophomore, junior, and senior years.

JOANNE LUKITSH Assistant Professor of Art History: B.A., Wesleyan University; M.A., University of New Mexico; Ph.D., University of Chicago; Mellon Post-Doctoral Fellowship, American Council of Learned Societies Grant-in-Aid, National Endowment for the Humanities Summer Institute and Summer Seminar; former curator at the George Eastman House; articles in The Yale Journal of Criticism, Afterimage, Library Chronicle for the University of Texas at Austin; contributor In Focus: Julia Margaret Cameron (The J. Paul Getty Museum, 1995).

FRANCINE KOSLOW MILLER Visiting Lecturer in Art History: B.A., Brandeis University; M.A., University of California; Ph.D., Boston University; area reviewer, Artforum; author of Henri Gaudier-Brzeska; curator "The New Transcendence: Spiritual Abstract Art".

DAVID NOLTA Assistant Professor of Art History: B.A. University of Michigan, Ann Arbor; M.A., University of Chicago; Ph.D., Yale University; Fulbright, Kress and Mellon Fellowships; American Society for Eighteenth Century Studies Fellowship, Harvard University; Frances Blanshard Prize, Outstanding Dissertation in the History of Art, Yale University; three Avery Hopwood Awards for Writing, the University Of Michigan; recent lectures at the Wadsworth Atheneum, The Newport Historical Society and The Metropolitan Museum of Art; recent articles in Source and Eighteenth-Century Studies; poetry published in New Voices, Chicago Literary Review, The Cranbrook Quarterly Review.

JOHN MALCOLM RUSSELL Associate Professor of Art History: B.A., Washington University; M.A., Ph.D., University of Pennsylvania; awards and grants: Selz Foundation, 1995-97; Gladys and Roland Harriman Foundation, 1995-97; Metropolitan Museum of Art, grant to support excavations at Tell Ahmar/Til Barsip, Syria, 1995; Columbia University, Council on Research and Faculty Development in the Humanities, Summer, 1993; reported on looted Assyrian sculptures form Iraq, cited in Archaeology magazine, Art in America, the Art Newspaper, the Los Angeles Times, the London Times, and twice in The New York Times; publications: "Loss of Wall Reliefs from Sennacherib's Palace at Nineveh, Iraq (704-681 BC)," IFAReports, May 1996; From Nineveh to New York: The story of the Metropolitan Museum Assyrian Sculptures, Yale University Press, 1997; The Writing On the Wall: The Architectural Context of Late Assyrian Palace Inscriptions (series): Mesopotamian Civilizations, Eisenbrauns, Inc., 1997.

DEBRA SAN Assistant Professor of English; B.A., Brooklyn College; M.A., University of Massachusetts at Boston; Ph.D., Boston University; recipient, National Endowment for the Humanities Summer Grant ("Literature and the Visual Arts") and The University Professors Alumni Merit Award (Boston University); articles in Interdisciplinary Humanities, Philosophy and Literature, Nineteenth-Century French Studies, and The Explicator; conference presentations at Northeast Modern Language Association, American Society for Phenomenology, Fine Arts and Aesthetics, Association of Literary Scholars and Critics, International Association for Philosophy and Literature, and National Association for Humanities Education; plays produced by the Theater Ensemble, Cambridge, MA, and Playwright's Platform, Boston, MA.

SAMUEL SCHLOSBERG Associate Professor of Social Science: B.A., Temple University; M.A., Boston University; President Faculty and Librarian Association.

ELLEN R. SHAPIRO Associate Professor of Art History: B.A., Brandeis University; M.A., M. Phil., Ph.D., Yale University; Rome Prize, American Academy in Rome; Fulbright Fellow; National Endowment for the Humanities; Graham and Kress Foundation grants; articles in Architectural Design, Oppositions, Journal of Architectural Education, Design Book Review, Journal of the Society of Architectural Historians; dissertation: "Building under Mussolini."

ANDREW SHELTON Assistant Professor of Art History: B.A, Columbia University; M.A., Ph.D., Institute of Fine Arts, New York University; dissertation: "From Making History to Living Legend: The Mystification of M. Ingres (1834-1855)"; currently working on an exhibition of Ingres's portraits for the National Galleries in London, Washington and the Metropolitan Museum in New York, 1999; specialist in 18th and 19th century European painting and sculpture.

ELLEN SHORTELL Assistant Professor of Art History: B.A., University of California, Santa Cruz; M.A., Tufts University; M.Phil., Ph.D. Columbia University; Mrs. Giles Whiting Foundation Dissertation Fellowship; guest lecturer, The Cloisters Museum, Metropolitan Museum of Art, New York; articles in Gesta, AVISTA Forum, Actes offieciels du 17eme colloque du Centre d'Etudes et de Recherches Premontres; contributing author and member of the Corpus Vitrearum Medii Aevi, member of the International Center of Medieval Art, Medieval Academy of America and of the Society of Architectural Historians.

CHRIS STRIBAKOS Associate Professor of History: B.A., Boston University; M.A., Ph.D., Harvard University; dissertation: "Of Feasts Visible and Invisible: The Romantic Christianity of Chateaubriand and Novalis"; visiting lecturer of Greek history at the Greek Institute, Cambridge, MA.

SILVANA SIDDALI Visiting Instructor of Social Science: B.F.A. Massachusetts College of Art; Ed.M. Harvard Graduate School of Education; Ph.D. candidate, Harvard University; awards and honors: Mazur Fellowship in the Arts and Sciences, 1993; Emma Gildersleeve Lane Scholarship for Graduate Women, 1994; Committee on Higher Degrees in the History of American Civilization, Summer Research Stipend, 1995; publications: "The Twelve-Windowed Tower," (short story), in Terri Windling, ed., The Armless Maiden Tor, New York, 1995.

MARGARET H. TURNER Associate Professor of Art History: A.B., Wellesley College; Ph.D., University of Rochester; recent article: "Style in Lapidary Technology: Identifying the Teotihuacan Lapidary Industry", Dumbarton Oaks Publications in Pre-Columbian Art.; Ongoing fieldwork in Teotihuacan, Mexico.

JASMINKA UDOVICKI Professor of Social Science: B.A., University of Belgrade, Yugoslavia; Ph.D., Brandeis University; various writings in politics and culture.

ART HISTORY

			credits
		FOUNDATION YEAR	30
		SOPHOMORE YEAR	
		Choose 3 of the 4 below:	
CSA205		Ancient Art	
CSA210		Art of the Middle Ages	
CSA270		Renaissance Art	
CSA277		Baroque & Rococo Art	9
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
		Studio Electives	12
			30
		JUNIOR YEAR	
		Choose 1 of the 3 below:	
CSA321		History of Modern Architecture	
CSA326		Modern European & American Sculpture	
CSA356		Modern European Painting	3
CSA		Electives	6
CSB		Elective	3
CSC		Elective	3
CSD		Elective	3
		Studio Electives	12
			30
		SENIOR YEAR	
CSA450		Art History Research Seminar	3
		Choose 1 of the 2 below:	
CSA451	F	Philosophy of Art	
CSA452		Theories of Art Criticism	3
CSA		Electives	6
CSB/C/D		Elective	3
		Studio Electives	15
			30
		SUMMARY	
		Studio Foundation	18
		Art History	39
		Critical Studies	24
		Studio Electives	39
			120

COURSE DESCRIPTIONS

CRITICAL STUDIES

ART HISTORY

In all art history courses, students make extensive use of the extraordinary resources of architecture and collections of art in the greater Boston area.

WESTERN TRADITION

CSA101 Perspectives in Art History I An introductory study of topics in the history of Western art from its origins through the Renaissance to acquaint students with new and traditional approaches in the discipline. The entire art history faculty teaches the course, each giving a lecture on Monday in an area of his or her special interest. Required section meetings allow time for questions to be raised about the Monday lectures, discussion of readings, museum visits, and so on. 3 credits (R).

CSA102 Perspectives in Art History II An introductory study of topics in the history of Western art from the 16th century to the present to acquaint students with new and traditional methods in the discipline. The entire art history faculty teaches the course, each giving a lecture on Monday in an area of his or her special interest. Required section meetings allow time for questions to be raised about the Monday lectures, discussion of readings, museum visits, and so on. 3 credits (R).

CSA205 Ancient Art A survey of the culture and art of the early civilizations of Mesopotamia, Egypt, Greece, and Rome. Prerequisites: CSA101 and CSA102. 3 credits (R, E).

CSA210 Art of the Middle Ages A study of the art forms produced in Europe from the end of the Roman Empire to the beginning of the Renaissance, emphasizing the rich variety of cultures that combined to create Byzantine, Romanesque, and Gothic styles. Prerequisites: CSA101 and CSA102. 3 credits (R,E).

CSA270 Renaissance Art A history of the art forms produced during the early and high Renaissance both north and south of the Alps. Prerequisites: CSA101 and CSA102. 3 credits (R,E).

CSA277 Baroque and Rococo Art A study of the painting, sculpture, and architecture of the 17th and 18th centuries. Topics include Italian Baroque, French Classicism, and the Golden Age of Dutch art as exemplified by Bernini, Poussin, and Rembrandt; a look at the art and court of Louis XIV; French Rococo, the decline of Italian art, the rise of Naturalism, and origins of Romanticism. Prerequisites: CSA101 and CSA102. 3 credits (R,E).

CSA285 History of Photography An introduction to the history of photography from the inventions of Daguerre and Fox Talbot to the 20th century masters. The course addresses problems and issues arising from the different techniques of, and the interrelationships between, art, photography, science, and society. Prerequisites: CSA101 and CSA102. 3 credits (E).

CSA302 Art Since 1945 Advanced study of the artists and issues of the visual arts since 1945, with emphasis on the arts of the 70's, 80's, and 90's. Prerequisites: CSA101 and CSA102. 3 credits (E).

CSA321 History of Modern Architecture A study of modern and contemporary architecture and urbanism that investigates Art Nouveau and the canonical works of early 20th century modernism, with particular emphasis on Frank Lloyd Wright, Mies van der Rohe and Le Corbusier. Postmodern and Deconstructivist theory and practice are also examined. Prerequisites: CSA101 and CSA102. 3 credits (E).

CSA326 Modern European and American Sculpture A survey of the development of modern sculpture with emphasis on major sculptors from Henry Moore to the present. The rich collections of sculpture in the greater Boston area serve as primary sources. Prerequisites: CSA101 and CSA102. 3 credits (E).

CSA350 The Romantic Era A study of the revolutionary developments in the visual arts during the late 18th and 19th centuries in the West, with some review of earlier contributing forms incorporated in the Romantic, Medieval, and Classical revival movements in the visual arts. Prerequisites: CSA101 and CSA102. 3 credits (E).

CSA356 Modern European Painting A study of painting from the classical mimesis to collage. The course examines the revolutions in pictorial handling, from J.L. David to Picasso, which initiated today's individualistic and expressive ethos. Prerequisites: CSA101 and CSA102. 3 credits (E).

CSA365 History of Printmaking A history of the invention and development of printmaking techniques through the study of the work of major historical and contemporary artists. Material is drawn primarily from Western traditions and includes cross-cultural influences. Prerequisites: CSA101 and CSA102. 3 credits (E).

CSA382 History of American Art An exploration of key topics in American painting, sculpture, and architecture from the Colonial period to 1940. Emphasis is given to the Hudson River School, American Impressionism, Thomas Eakins, the origins of the skyscraper, the Ashcan School, and early American modernism. Prerequisites: CSA101 and CSA102. 3 credits (E).

CSA3X5 Architecture and Politics Selected topics in the relationship between political power and built form in the West, from ancient Greece to the present. Students investigate the influence of political agendas on building typology and style, and the use of architecture as political propaganda. Topics include the architecture of imperialism, state-subsidized housing, and the politics of urban planning. Prerequisites: CSA101 and CSA102. 3 credits (E).

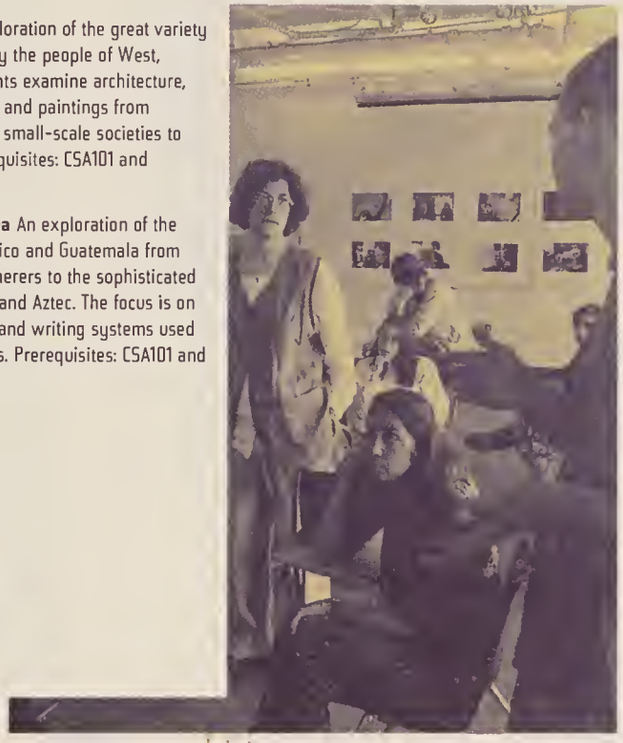
CSA3X9 Architecture Now The history, theory, and criticism of architecture in the last two decades, with particular emphasis on the United States, Europe, and Japan. Various theoretical and critical approaches to architecture are examined, including neorationalism, postfunctionalism, regionalism, and autonomy. Students also investigate neoconservative, feminist, and Marxist approaches to architecture, as well as the debates surrounding recent technological developments. Prerequisites: CSA101 and CSA102, and CSA321. 3 credits (E).

CSA4XX Art Now: Advanced study of art and critical theory from 1990 to the present. Particular attention is paid to shifting definitions of fine art, popular culture, and crafts. Prerequisites: CSA101, CSA102, and CSA302. 3 credits (E).

NON-WESTERN TRADITION

CSA230 African Art History An exploration of the great variety of visual media created and used by the people of West, Central, and Southern Africa. Students examine architecture, sculpture, textiles, body decoration, and paintings from ancient cultures through traditional small-scale societies to contemporary African artists. Prerequisites: CSA101 and CSA102. 3 credits (E).

CSA2X1 Art of Ancient Mesoamerica An exploration of the ancient art and civilizations of Mexico and Guatemala from the earliest evidence of hunter-gatherers to the sophisticated cities of the Olmec, Zapotec, Maya, and Aztec. The focus is on the religious and political symbols and writing systems used in sculpture, architecture, and books. Prerequisites: CSA101 and CSA102. 3 credits (E).



CSA31X Native American Arts and Cultures An examination of issues in the history of Native North America using architecture and art from the diverse societies of the region. Students confront questions of tradition, identity, authenticity, and display of sacred objects in the museum setting through understanding the social and religious use of art in a number of different Native American communities. Students also study the biographies of Native American artists, past and present. Prerequisites: CSA101 and CSA102. 3 credits (E).

CSA322 Asian Art An introduction to major art styles of India, China, and Japan. The architecture, sculpture, and painting of East Asia are considered from historical, cultural, and religious perspectives. Prerequisites: CSA101 and CSA102. 3 credits (E).

CSA34D Mayan Art and Archaeology An intensive study of the ancient Maya of Mexico and Guatemala, creators of magnificent sculpture, architecture, painting, and ceramics. The course examines the origins of the Maya and their artistic traditions, traces the history of the major Mayan cities and their different architectural and sculptural styles, and concludes with an investigation of the still mysterious decline of Mayan art and civilization. Prerequisites: CSA101 and CSA102. 3 credits (E).

CSA355 Japanese Art A survey of the artistic traditions of Japan from a historical, cultural, and decorative perspective. Emphasis is on traditions native to Japan. Prerequisites: CSA101 and CSA102. 3 credits (E).

SPECIALIZED STUDIES

CSA341 Design History The history of industrial design, architecture, graphic design, and illustration, from the Industrial Revolution to the present, with selected references to preindustrial developments. The course investigates technological phenomena such as mass production and movements, including Postmodernism and Deconstructivism. Prerequisites: CSA101 and CSA102. 3 credits (E).

ADVANCED STUDIES

CSA3XD Early Italian Renaissance Art An introduction to the art of the early Italian Renaissance, the 14th and 15th centuries. Although it functions as an autonomous fall semester offering, this course like its companion, High Italian Renaissance Art, constitutes half of a year-long sequence of study in the Italian Renaissance. The course introduces the major monuments of Italian Renaissance Art through the personalities of the people who created them. Prerequisites: CSA101 and CSA102. 3 credits (E).

CSA30X High Italian Renaissance Art An introduction to the art of the high Italian Renaissance, the last of the 15th and the 16th centuries. Although it functions as an autonomous spring semester offering, this course like its companion, Early Italian Renaissance Art, constitutes half of a year-long sequence of study in the Italian Renaissance. The course introduces the major monuments of Italian Renaissance Art through the personalities of the people who created them. Prerequisites: CSA101 and CSA102. 3 credits (E).

CSA32X Northern Renaissance Art A study of the art of northern Europe (the Netherlands, France, Germany, and England) from the 14th to the 16th centuries. The works of major painters and sculptors of the period are considered from the point of view of style, technique, and purpose. Particular attention is paid to the changing social and cultural context of the period. Prerequisites: CSA101 and CSA102. 3 credits (E).

CSA33X Narrative in Art An interdisciplinary study of various narrative techniques of modern and ancient Western and literary artists, including filmmakers. Readings include Old and New Testament narratives; poems by Browning, Tennyson, and Rilke; Shakespeare's drama; short stories by Dinesen, Joyce, Welty, O'Connor. Films include Chaplin's City Lights, Bresson's Mouchette, Fellini's Nights of Cabiria, Tarkovsky's Andrei Rublev, Pasolini's Decameron. 3 credits (E).

CSA34X The Gothic Cathedral A survey of the cathedrals of the urban centers of Europe from 1140-1400, their design, construction, and decoration with stained glass and monumental sculpture. Emphasis is on the function and meaning of the buildings within an urban context, and on the progression of the style from France to England, Germany, Spain, and Italy. Prerequisites: CSA101 and CSA102. 3 credits (E).

CSA36X Villas and Gardens of the Italian Renaissance An investigation of the architecture of leisure in Renaissance Italy, from the early Humanist villas of the powerful Medici family to the farm-villa complexes designed by Palladio in the 16th century. Gardens and villas are considered in their role as purveyors of the economic, social and political power of the elite, and in relation to ancient literary and archeological sources and Renaissance design theory. Examples include the Medici ville at Fiesole, Palazzo Te in Mantua, Palazzo Farnese at Caprarola and Villa d'Este at Tivoli. Prerequisites: CSA101 and CSA102. 3 credits (E).

CSA37X Italian Baroque Art A comprehensive investigation of the baroque style in painting, sculpture and architecture from its origins in Counter-Reformation Rome at the end of the Renaissance to its dissemination throughout Italy during the 17th century. The course identifies and places in context masterpieces of the baroque and considers the transformation of the baroque into what is known as the rococo at the beginning of the 19th century, briefly considering 19th and 20th century American variations on Italian baroque themes. 3 credits (E).

CSA38X From Manuscripts to Artists' Books A history of the handmade book as an artistic medium, with particular emphasis on medieval manuscripts and modern artists' books. The course also covers early techniques of printed books, the impact of the printing press on the character of the books, and the potential effects of computers on the concept of book as object. Students visit studios and local collections of manuscripts and artists' books. Prerequisite: CSA101 and CSA102. 3 credits (E).

CSA400 Directed Study in Art History An opportunity for seniors with a solid background in 200- and 300-level art history courses to research a topic of their choosing. The course requires eight meetings during the semester with the supervising instructor and a final written report of the research undertaken. 3 credits (E).

CSA401 Art History Practicum A practical directed study for art history students in the senior year. Students plan and schedule the practicum under the supervision of their art history advisors. Students arrange for apprentice or intern positions with museums, galleries, publishing houses, and similar institutions. Students also have the option to propose subjects for investigation that could form the basis of a senior thesis for practicum credit. 3-6 credits (E).

CSA43X 20th Century Photography An advanced study of modern and contemporary photography, beginning with pictorialism and developments in modernist art photography in the United States and Europe. The course examines major projects of photographic reportage and documentation, as well as the implications of digital technologies for recent work in photography. Prerequisite: CSA285. 3 credits.

CSA450 Art History Research Seminar A research seminar for senior art history students, open to seniors and graduate students from other departments by permission of the instructor. Prerequisites: CSA101 and CSA102. 3 credits (R,E).

CSA451 Philosophy of Art An exploration of the study and terminology of aesthetics, with particular attention directed at the relationship between artist and audience, creative act and aesthetic experience, and art and life. Prerequisites: CSA101 and CSA102, and one other art history course. 3 credits (R,E).

CSA452 Theories of Art Criticism A study of particular key theories of art criticism with reading and discussion related to contemporary art and social context. This course follows a sequence from the ancient world to the 20th century. Prerequisites: CSA101 and CSA102, and one other art history course. 3 credits (E).

SOCIAL SCIENCES

HISTORY

CSB150 American Thought and Government A survey of American historical development from the 18th to the 20th century. The course includes an analysis of significant constitutional issues and ideas and a study of the American political, social, and intellectual experience. 3 credits (R).

CSB201 History of Civilization The Western Cultural Tradition: An introductory study of the development of the major traditions of Western civilization. Major themes include developing concepts of individualism and liberty. Prerequisite: CS8150. 3 credits (E).

CSB351 Intellectual History of Modern Europe A study of major trends in Europe from the French Enlightenment to the present. Topics include an analysis of the Scientific Revolution, the Enlightenment, Romanticism, and major 19th and 20th century schools of philosophy and criticism. Prerequisite: CS8150. 3 credits (R,E).

CSB359 Technology and Change A study of the relationship between technological advance and social, economic, political, intellectual, and artistic change. Historical in method, the course concentrates on the last 200 years. Prerequisite: CSB150. 3 credits (E).

CSB380 The Arts and Life in Modern Latin America A historical-cultural survey of the development of Latin America after independence, 1828 to the present. The major focus is the intellectual and cultural characteristics of the new nations, especially Mexico, Argentina, Brazil, and the new directions in the arts. Prerequisite: CSB150. 3 credits (E).

CSB398 Social History of the United States The Reform Spirit: A study of the changes in American life and attitudes illustrated by the development of the major reform movements from the 18th century to the present. Emphasis is on the reform of criminal codes, antislavery, and abolition in the pre-Civil War period and on civil rights, public health, women's rights movements in the 20th century. Prerequisite: CSB150. 3 credits (E).

CSB3X0 African-American History through Autobiography Using slave narratives and autobiographies, this course aims to provide students with a more nuanced understanding of the origins of the American slavery, an appreciation for the invention and historical development of race as a category of identity, and an awareness of the challenges posed by black resistance and anti-racist radicalism over the last four centuries. Prerequisite: CSB150. 3 credits (E).

CSB3X5 History of Popular Culture in the United States An examination of the production, function, and meanings attributed to texts and practices made familiar to mass audiences in the last century. Students evaluate, apply, and develop theories that can help them comprehend the historical development of a collectively shared, even if radically fragmented, popular culture in the 20th century. Prerequisite: CSB150. 3 credits (E).

CSB3X6 Ancient History from Prehistory to Rome A survey of the extensive period from the Old Stone Age to the fall of Rome in the fifth century A.D. The course first investigates the ancient river valley civilizations of Egypt, Mesopotamia, India, and China, concentrating on the major achievements of each. The second half of the course offers a detailed account of the classical civilizations of Greece and Rome and an in-depth discussion of Judaism and early Christianity. Prerequisite: CS8150. 3 credits (E).

CSB3X9 European History Since 1789 A comprehensive overview of the last four centuries of European history. The course surveys political and international history, social history, and intellectual history. Students gain a deep appreciation for the rich complexity of European civilization and a solid understanding of the continuity of events from the 17th century onward. Prerequisite: CSB150. 3 credits (E).

CSB400 Directed Study in Social Science An opportunity for seniors with a solid background in 200- and 300-level social science courses to research a topic of their choosing. The course requires eight meetings with the supervising instructor and final written report of the research undertaken. 3 credits (E).

ANTHROPOLOGY, PSYCHOLOGY, PHILOSOPHY, AND SOCIOLOGY

CSB2B0 Introduction to Psychology An examination of the dynamics of the self from the interpretative, clinical perspective. The course discusses the growth and the making of the "solid self" and explores the influences that can further or hinder the constitution of a coherent, stable personality. Narcissistic disorders, the most common psychic disorders of our time, are also addressed. Prerequisite: CSB150. 3 credits (R,E).

CSB2X2 Introduction to Philosophy A study of selected writing in the history of Western philosophy, from ancient Greece to the present. Students have an opportunity to explore and discuss in greater depth the life and writings of a philosopher of their own choosing. Prerequisite: CSB150. 3 credits (E).

CSB362 Cultural Anthropology An examination of the cultural behavior of humans in primitive, peasant, and ethnic societies. The course introduces the main fields of cultural anthropology, from ecology, sociopolitical and economic activities, and psychology and culture, to ritual, mythology, religion, and the arts. Culture is understood as a mode of communication, both verbal and nonverbal, based on the human ability to symbolize. Prerequisite: CSB150. 3 credits (E).

CSB372 Culture, Society, and Art An exploration of a spectrum of relevant social themes (race, gender, the avant-garde, modernism, postmodernism). Emphasis is not on seeking a direct link between art and world of culture, but on examining how ways of living, beliefs, values, and expectations come to constitute the "subtext" of the work of art. Prerequisite: CSB150. 3 credits (E).

POLITICAL SCIENCE

CSB311 Strategies for Social Change An analysis of the potential for progressive political and social change in America. Prerequisite: CSB150. 3 credits (E).

CSB354 Marxist Perspectives on Art An introduction to the relationship between art and politics, with emphasis on the application of Marxist ideas and categories to the arts. Prerequisite: CSB150. 3 credits (E).

CSB357 Civil Liberties An analysis of the relationship between the individual and the law, showing how and why the law is "political." Students study the effects of politics and economics on the issue of constitutional rights. Prerequisite: CSB150. 3 credits (E).



WRITING, FILM CRITICISM, AND LITERATURE

WRITING

CSC99 Writing for Artists Designed to help art students improve in areas of writing, research, and critical thinking. The course stresses the technical aspects of writing, including grammar, punctuation, and the construction of paragraphs and papers. It is taught in conjunction with a section of CSA101, and texts from the art history course serve as a basis for class discussions and writing assignments. 3 institutional credits (R).

CSC100 Written Communication An introduction to essay writing. Six to eight writing assignments concentrate on the expository and critical essay, and may include some subjective writing and a research paper. Students also read and discuss outstanding pieces of prose, poetry, and fiction. 3 credits (R).

CSC312 Creative Writing An exploration of drama, fiction, and nonfiction in workshop format. Student work is read and discussed in class. Constructive criticism is given and revision encouraged. Prerequisite: CSC100. 3 credits (E).

CSC314 Advanced Creative Writing Writing assignments in fiction, long and short. Prerequisites: CSC100 and CSC312 or permission of the instructor. 3 credits (E).

CSC320 Poetry Workshop A workshop in poetic form and structure. Prerequisite: CSC100. 3 credits (E).

CSC402 Advanced Poetry Workshop An exploration of more complex forms of poetry such as the sonnet, ballad, and sestina, along with free verse and prose poems. Prerequisites: CSC100 and CSC320. 3 credits (E).

FILM CRITICISM

CSC203 Film Viewing and Criticism A critical study of film as a part of the humanities. Class meetings consist of film viewings, evaluations, and discussions. Students write frequent critical papers. Prerequisite: CSC100. 3 credits (E).

CSC304 Masters of Film An examination of the contributions that distinguished filmmakers, including directors, editors, and cinematographers, have made to the art of motion pictures. Prerequisite: CSC100, CSC203. 3 credits (E).

CSC306 Fiction into Film An examination of a series of feature films adapted from novels. Discussions and writing assignments address the artistic problems and challenges in adapting a work from print into film. Prerequisite: CSC100. 3 credits (E).

CSC319 History of American Film An examination of American film from its beginnings to about 1950. This course deals with the cultural sources of American film and the developments in the international community as they were important to the development of film in America. Prerequisite: CSC100. 3 credits (E).

LITERATURE

CSC200 Literary Traditions An exploration of the sources of culture through a survey of some of the literary masterpieces, from the ancient world to the 19th century. Prerequisite: CSC100. 3 credits (R).

CSC30X Visionary Literature A study of the literary genre that creates new and desired worlds. Readings include Renaissance utopian works of Campanella and Bacon, the dream visions of the Cargo Cults and Native Americans, and contemporary futurist and speculative fiction (Stapledon, Lessing, Butler, Kincaid, and others). Using the structure of the tradition, students work toward their own visions for the millennium. (This is not a science fiction course). Prerequisite: CSC100. 3 credits (E).

CSC309 20th Century American Literature A focus on major writers who have emerged in the 20th century. The course concentrates on contemporary figures and earlier modernist writers. Prerequisite: CSC100. 3 credits (E).

CSC310 Contemporary Poetry and the Modernist Tradition An examination of recent poems of the Americas in the context of modernist innovations in the 20th century. African-American, Asian-American, and Native American contemporary poetry is covered, as is Beat poetry, confessional poetry, sound poetry, and other current voices. Poetic styles and themes are examined in relation to the visual arts and to intellectual and social currents. Prerequisite: CSC100. 3 credits (E).

CSC313 Modern British and Irish Literature A study of the poetry, drama, and fiction of British and Irish writers and how their writings helped shape a modernist aesthetic. Selections are from the work of Wilde, Joyce, Auden, Lawrence, Woolf, Behan, Lessing. Prerequisite: CSC100. 3 credits (E).

CSC322 Shakespeare: On Film and in Print, Part I A study of A Midsummer Night's Dream, Romeo and Juliet, Henry V, Hamlet, and King Lear, using a genre approach. Emphasis is on reading and understanding Shakespeare. The films are studied as contemporary realizations and interpretations of the plays. Prerequisite: CSC100. 3 credits (E).

CSC324 Shakespeare: On Film and in Print, Part II A study of The Taming of the Shrew, Henry IV: Part I, Julius Caesar, Othello, and Anthony and Cleopatra, using a genre approach. Emphasis is on reading and understanding Shakespeare. The films are studied as contemporary realizations and interpretations of the plays. Prerequisite: CSC100. 3 credits (E).

CSC325 19th Century American Literature A study of the major writers of the century (Melville, Whitman, James, Twain) with special attention to the American Renaissance period and its contribution to a sense of national identity and the expansion of possibilities of literary form. Prerequisite: CSC100. 3 credits (E).

CSC34X Women in Literature An exploration of both the backgrounds and issues of feminism and the literature by and about women that raises questions about women's identity and the many factors that shape it. Selections are drawn from the writings of Gilman, Charlotte Bronte, Woolf, Morrison, Rich, Lourde, Cixous and others. Prerequisite: CSC100. 3 credits (E).

CSC35S Japanese Literature A survey that balances classical literature of Old Japan (diaries, linked verse poems, haiku) with modern and experimental writing and its nuanced sensibility. Selections are drawn from Basho, Kenko, Noh drama, Kawabata, Mishima, Tanizaki, Kogawa. Prerequisite: CSC100. 3 credits (E).

CSC35X Modern Drama Readings of several modern playwrights, from Ibsen and Chekhov to the present. The course examines how these writers responded to cultural change, modified dramatic conventions, and explored shifting relations between comedy and tragedy, illusion and reality. Prerequisite: CSC100. 3 credits (E).







CSC39X Classical Myth in Modern Renderings A study of the continuing hold that ancient Greek and Roman myths exert on the modern imagination. The course examines selected poems, novels, plays, paintings, sculpture, films, and dance that recycle the old myths to find contemporary meaning in them. Prerequisite: CSC200. 3 credits (E).

CSC3XD Lyric Poetry Although this course focuses primarily on English and American lyric poetry through the 19th century (Whitman, Dickinson, Wordsworth, Blake), it also explores early Celtic lyrics, African praise poems, lyric poetry of the Caribbean, classical Chinese lyrics, and Mayan prophecy. Prerequisite: CSC200. 3 credits (E).

CSC3X4 Readings in the English Novel The critical reading of novels as a way of increasing the reader's entertainment and appreciation of them as works of literary art. Particular attention is paid to the historical development of the English novel. Prerequisite: CSC200. 3 credits (E).

CSC3XS Art and Artists in Literature and Film A study of the ways in which works of visual art and the lives of visual artists, both fictional and historical, are represented in selected short stories, novels, plays, poems, films, and essays. The course seeks to help students gain insight into their developing identities as artists by discovering connections and discontinuities between verbal and visual modes of expression. Readings and films include works by Henry James, John Fowles, Claudia Weil, W.H. Auden, and others. Prerequisite: CSC200. 3 credits (E).

CSC4DD Directed Study An opportunity for seniors to read widely in some area of literature without the structure or time restrictions of class meetings. Individual meetings are arranged with an instructor. Prerequisite: CSC100 and consent of the instructor. Prerequisite: CSC200. 3 credits (E).

SCIENCE AND MATHEMATICS

CSD24D Biological Form and Function An examination of the importance of shape, or form, to biological function. Students explore selected examples at several levels of organization (molecule, cell, individual, community) in a variety of organisms (viruses, bacteria, plants, fungi, invertebrate and vertebrate animals, embryos and mature forms.) The course seeks to increase knowledge of biology and compare biological and artistic form and function. 3 credits (E).

CSD26D Astronomy A survey of the birth and death of stars, red giants, white dwarfs, black holes, galaxies, and cosmological theories. The presentation focuses on modern descriptions and theories of these objects. 3 credits (E).

CSD2XS Mathematics, Logic, and Knowledge A study of the evolution and meaning of the concept of number. Emphasis is on examination of the kind of certainty that can be attributed to mathematical knowledge. 3 credits (E).

CSD2X7 Paradigms of Physics A study of the great ideas of physics, their origins and history, and something of their impact on our modes of thought. Emphasis is on the content of the ideas and their significance for our understanding of the universe. Students learn something about science as a human endeavor. No mathematical background is required. 3 credits (E).

CSD32D Environmental Science A study of the fundamental principles of ecology, with the intertwining of many biological and physical science fields. The course distinguishes the scientific, technological, and social domains. This study of complex human impacts and environmental concerns (such as biodiversity, population size, food and energy resources, air and water pollution, waste management, recycling, and sustainability) also raises issues of environmental ethics, risk assessment, and policy planning. 3 credits (E).

CSD3XX Cells and Genes An investigation of what we know scientifically about cells, genes, DNA, and proteins. The course considers the elegance of classical and molecular experiments and looks at promised applications such as human disease treatments, plant hybrids, cross-species transplants, and bacteria as miniature vats for chemical manufacture. The course explores business and bioethical decisions about product development and human privacy. 3 credits (E).

CSD34D Human Biology An examination of the coordinated functioning of the most familiar of organisms, the human body. Topics include structure and function of systems, tissues and cells, macromolecules, and the progression through development and aging. Students consider the nature of experimental evidence, evaluate popular claims, and explore bioethical issues in health and disease. 3 credits (E).

CSD3S2 Art and Mathematics Through a survey of the central branches of mathematics, art and mathematics are studied as expressions of creativity, arising from a common source. 3 credits (E).

CSD3XS The Human Body in Science and Art An interdisciplinary perspective on the human body. We inhabit bodies, and we interpret that experience in scientific and artistic contexts. This course compares and contrasts scientific and artistic views of the whole body, organs and cells, immunity and disease, growth and aging, and genetic-environmental developments. The course is team-taught by Critical Studies and Fine Arts faculty. 3 credits (E).

Art Education

FACULTY

Chair: CLAUDINE BING Professor of Art Education: B.A., Mount Holyoke College; M.A., Teacher's College, Columbia University; Rockefeller Grant - Arts in Education; paintings in the collections of the DeCordova and Dana Museum, Tufts New England Medical Center; curator, Artists at Work: The Creative Process Made Visible, New Art Center; solo exhibition: Massachusetts College of Art.

PAUL BRIGGS Assistant Professor of Art Education: B.S.E, The City College of the City University of New York; M.A., Oral Roberts University; M.S.E., Alfred University; Ph.D., The Pennsylvania State University; lectures: "Multiethnic Art Education: A Lack of Antecedents," Vision 21 Pennsylvania Art Education Association Conference; publications: "Challenges for Art Education in the Iconoclastic Controversy," in press, Proceedings from the Third International Penn State Conference; current scholarly interest: art making and religious experience; studio focus: ceramic vessels, calyxes and corollas.

JOHN V. CROWE Assistant Professor of Art Education: B.S., Massachusetts College of Art; M.S., University of Massachusetts, Dartmouth; Ph.D. candidate, Union Institute, Cincinnati; exhibitions: Arnheim Gallery, Massachusetts College of Art; Hera Gallery, Wakefield, RI; co-founder, The Whole Art Education Partnership; member: Massachusetts Art Directors Association; quarterly articles for the Massachusetts Art Education Association Newsletter.

TRINTJE JANSEN Associate Professor of Art Education: B.F.A., Boston University; M.Ed., Antioch University; Gallery Director & Education Director, Project Art Center; publications: "Islands of Clay" in Art Education Here ; paintings exhibited at Chase Gallery, 1992; solo exhibition: Westport Rivers Gallery, 1993; Appletons Gallery, 1997.

MAUREEN O. KELLY Associate Professor of Art Education: B.A., Regis College; M.Ed., Lesley College; Ed.D. candidate, University of Massachusetts; art education and art therapy K-12 , public and private schools; Crayola Dreammakers National Exhibition; Artreach I, statewide K-12 practitioner exhibition; Very Special Arts Festival; College liaison with Governor's Commission on Gay and Lesbian Youth, Higher Education Division; 1996-1997 Eisenhower Professional Development Grant/Board of Higher Education in partnership with Boston Public School, McKinley Vocational High School.

MARY ANN OLDFIELD Associate Professor of Art Education: B.S., Pennsylvania State University; M.S., Massachusetts College of Art; Art Educator 7-12, Boston Public Schools; Cooperating teacher; Student teacher supervisor; Polaroid Foundation grants; Polaroid Curriculum consultant; Emergency School Aid Acts Grants; Crayola Dreammakers National Exhibition; Artreach Exhibition; facilitator, Magnet Arts: Arts Infusion Across the Curriculum Institute; member, Boston Public High School for the Arts Taskforce.

CHRISTY PARK Professor of Art Education: M.F.A., Ph.D., Ohio State University; exhibitions: Massachusetts College of Art; 55 Mercer St. Gallery, NY; Indianapolis Museum of Art, IN; Columbus Museum of Art, OH; Corea, ME; author: Learning From What Women Learn in the Studio; Art Education Texts from a Feminist Perspective; Conversational Aesthetics.

TED THOMAS, JR. Visiting Lecturer in Art Education: B.S., M.A., Northeastern University; Director of the Learning Resource Center for the Urban College of Boston; co-editor or Life Lines; publication of poetry, Annie with the Wig On; publication of plays, The Mercy Ward, The Slumber Party, Frosty, Seasons, and Over Jordan.



PROGRAM I: CERTIFICATION

			credits
		FOUNDATION YEAR	27
AE100		Introduction to Art Education**	3
			30
		SOPHOMORE YEAR	
AE201		Art & Human Development	3
AE202		Materials & Processes	3
AE251		Theory & Practice of Art Education	3
CSB280		Introduction to Psychology	3
CSB351	F	Intellectual History of Modern Europe	3
CSC200		Literary Traditions	3
FA20		Studio Elective	3
FA30		Studio Elective	3
		Media Elective	3
SF175		Media Arts (Film, Photography, Computer Arts, Video, or Studio for Interrelated Media)**	3
			30
		JUNIOR YEAR	
AE302		Methods Lab	3
AE303		Media Workshop	3
AE306		Special Issues in the Changing Classroom	3
		AE Elective	3
CSA451	F	Philosophy of Art	3
CSO		Elective	3
CSA/B/C		Non-Western Elective	3
FA20		Studio Elective	3
FA30		Studio Elective	3
		Media Elective	3
			30
		SENIOR YEAR	
AE393		Professional Field Experience I	6
AE305		Curriculum in the Visual Arts	3
AE402		Designing Community Programs	3
AE403		Artist/Teacher Seminar	3
		AE Elective	3
FA20/30		Studio Elective	3
		Media Elective	3
		Open Studio Electives	6
			30
		SUMMARY	
		Studio Foundation	18
		Art Education	42
		Critical Studies	30
		Studio Electives	30
			120

** Please note that students interested in Art Education may take AE100 Freshman year and take SF175 during their sophomore year



PROGRAM II: STUDIO EDUCATION

			credits
		FOUNDATION YEAR	27
AE100		Introduction to Art Education**	3
			30
		SOPHOMORE YEAR	
AE201		Art & Human Development	3
AE202		Materials & Processes	3
CSB2B0		Introduction to Psychology	3
CSC200		Literary Traditions	3
		Studio Concentration	12
SF175		Media Arts (Film, Photography, Computer Arts, Video, or Studio for Interrelated Media)**	3
		Studio Elective	3
			30
		JUNIOR YEAR	
AE251		Theory & Practice of Art Education	3
AE306		Special Issues in the Changing Classroom	3
CSA451	F	Philosophy of Art	3
CSA/B/C		Non-Western Elective	3
CSB351	F	Intellectual History of Modern Europe	3
		Studio Concentration	12
		Studio Elective	3
			30
		SENIOR YEAR	
AE302		Methods Lab	3
AE303		Media Workshop	3
AE402		Designing Community Programs	3
AE		Elective	3
CSO		Elective	3
		Studio Concentration	12
		Studio Elective	3
			30
		SUMMARY	
		Studio Foundation	18
		Art Education	27
		Critical Studies	30
		Studio Concentration	36
		Studio Electives	9
			120

Studio Education students who successfully complete the above four year curriculum may complete provisional certification by enrolling in a ninth semester which includes:

AE393		Professional Field Experience I 6
AE305		Curriculum in the Visual Arts 3
AE403		Artist/Teacher Seminar 3

PROGRAM III: MUSEUM EDUCATION

			credits
		FOUNDATION YEAR	27
AE100		Introduction to Art Education**	3
			30
		SOPHOMORE YEAR	
AE201		Art & Human Development	3
AE202		Materials & Processes	3
AE251		Theory & Practice of Art Education	3
CSA210		Art of the Middle Ages	3
CSA270		Renaissance Art	3
CSB2B0		Introduction to Psychology	3
CSC200		Literary Traditions	3
SF175		Media Arts (Film, Photography, Computer Arts, Video, or Studio for Interrelated Media)**	3
		Studio Electives	6
			30
		JUNIOR YEAR	
AE306		Special Issues in the Changing Classroom	3
AE302		Methods Lab	3
AE303		Media Workshop	3
AE423		Exhibitions: Concept, Context, Audience	3
CSB351	F	Intellectual History of Modern Europe	3
CSO		Elective	3
		Choose 1 of the 3 below:	
CSA321		History of Modern Architecture	
CSA326		Modern European & American Sculpture	
CSA356		Modern European Painting	3
CSA/B/C		Non-Western Elective	3
		Studio Electives	6
			30
		SENIOR YEAR	
AE402		Designing Community Programs	3
AE		Elective	3
CSA450	F	Art History Research Seminar	3
CSA451	F	Philosophy of Art	3
CSA		Electives	6
		Studio Electives	12
			30
		SUMMARY	
		Studio Foundation	18
		Art Education	30
		Art History	27
		Other Critical Studies	21
		Studio Electives	24
			120

Museum Education students who complete the above four year curriculum may complete their provisional certification by enrolling in a ninth semester which includes:

AE393		Professional Field Experience I 6
AE305		Curriculum in the Visual Arts 3
AE403		Artist/Teacher Seminar 3

PROGRAM IV: COMMUNITY EDUCATION

			credits
		FOUNDATION YEAR	27
AE100		Introduction to Art Education**	3
			30
		SOPHOMORE YEAR	
AE201		Art & Human Development	3
AE202		Materials & Processes	3
AE251		Theory & Practice of Art Education	3
CSB2B0		Introduction to Psychology	3
CSB351	F	Intellectual History of Modern Europe	3
CSC200		Literary Traditions	3
FA20		Studio Elective	3
FA30		Studio Elective	3
		Media Elective	3
SF175		Media Arts (Film, Photography, Computer Arts, Video, or Studio for Interrelated Media)**	3
			30
		JUNIOR YEAR	
AE302		Methods Lab	3
AE303		Media Workshop	3
AE306		Special Issues in the Changing Classroom	3
AE402		Designing Community Programs	3
CSA451	F	Philosophy of Art	3
CSO		Elective	3
CSA/B/C		Non-Western Elective	3
FA20		Studio Elective	3
FA30		Studio Elective	3
		Media Elective	3
			30
		SENIOR YEAR	
AE39B 02		Community Internship	3
		Choose 1 of the 3 below:	
AE423		Exhibitions: Concept, Context & Audience	
AE466		Introduction to Art Therapy	
CSB		300 Level course	3
AE305		Curriculum in the Visual Arts	3
AE403		Artist/Teacher Seminar	3
AE or CSA		Elective	3
FA20		Studio Elective	3
FA30		Studio Elective	3
		Media Elective	3
		Open Studio Electives	6
			30
		SUMMARY	
		Studio Foundation	8
		Art Education	39
		Critical Studies	0
		Studio Electives	33
			120

** Please note that students interested in Art Education may take AE100 Freshman year and take SF175 during their sophomore year.



COURSE DESCRIPTIONS

ART EDUCATION

AE100 Introduction to Art Education An exploration of some basic questions about art and teaching. Why do some artists choose to teach? What should children and young people learn about art? What should the role of art be in schools? These are important issues for anyone who might be thinking about teaching. Students visit schools, look at the connections between the studio and the classroom, and research art and cultures. The course aims to help students gain a better understanding of the teaching profession. 3 credits (R,E).

AE201 Art and Human Development An exploration of aspects of cognitive and psychosocial development of learners through psychological, sociological, and anthropological theories. Theories of development and the nature of art making are the focus of the course. 3 credits (R,E).

AE202 Materials and Processes A course to develop the artist/teacher. Students examine a wide variety of art media and techniques and the relationship of traditional and newer art processes to teaching. Prerequisite AE100. 3 credits (R,E).

AE206 Cheap Media New ways of using low cost forms of media with other materials. The course helps students generate ideas for teaching young people. 3 credits (E).

AE207 Clay and Thematic Teaching Using themes such as cultures, games, habitats, containers, and others developed by the class, students explore clay methods such as slab, coil, pinch, relief, subtraction, addition, and wheelthrowing. After thematic teaching is clearly understood, each student develops a thematic curriculum. 3 credits (E).

AE/FIB225 Fibers and Cross-Cultural Education Students explore the potential of fibers in the classroom and in their own artwork. This cross-cultural study of our rich fiber heritage explores traditional and folk modes and unique contemporary approaches, with readings, slides, museum trips, lectures, discussions, workshops, and individual studio projects. 3 credits (E).

AE251 Theory and Practice of Art Education An exploration of different learning strategies and styles. Readings and discussions concern planning skills, writing lesson plans, evaluation of student learning levels, teacher's role, professionalism, and educational theories. Students make direct field observations in schools, community programs, and social service agencies. Prerequisite: AE201. 3 credits (R,E).

AE302 Methods Lab Pre-practicum opportunities for prospective teachers. Through teaching Saturday Studio art classes for young people, students apply their knowledge of selecting objectives, writing lesson plans, planning in sequence, actual teaching, and evaluation of student learning and of teaching performance. Prerequisite AE251. 3 credits (R).

AE303 Media Workshop Development of skills and concepts through presentations that use instructional or expressive media. Students learn to select and use media appropriate to instructional objective. 3 credits (R,E).

AE305 Curriculum in the Visual Arts An exploration of the philosophical, sociocultural, and personal issues that shape teaching practices. Through readings and critical analysis of existing models, students design individual solutions to curriculum problems in the visual arts. Prerequisites AE251 and AE302; taken concurrently with AE394 and AE395. 3 credits (R,E).

AE306 Special Issues in the Changing Classroom An investigation of the needs and learning styles of a variety of populations. The course explores learning, emotional, and developmental disabilities and pertinent cultural and social issues. Students examine a variety of approaches to behavioral management and develop skills to intervene effectively with general and special needs students involved in art. Prerequisite: AE201. 3 credits (R,E).

AE393 Professional Field Experience I Students assume the role and level of responsibilities in a school for the art teaching certification they seek. Students design, teach, and evaluate lessons within unit sequences at the school. Prerequisites AE251 and AE306. 6 credits (R).

AE396 Professional Field Experience II Students who have completed 300 field hours and/or are certified on one level (N-9 or 5-12) acquire teaching experience on the new level. Prerequisites AE394 or permission of the department chair. 4.5 credits (E).

AE398 01 Museum Internship An internship in museum educational programs. A field supervisor, approved by the student's Art Education advisor, observes and directs the placement and evaluates the student's work. Prerequisite: AE423. 3 credits (E).

AE398 02 Community Internship A supervised internship placement in a community setting. Students perform agreed-upon internship responsibilities, keep a reflective journal, and write a final report evaluating the field work accomplished. A field supervisor, approved by the student's Art Education advisor, observes and directs the placement and evaluates the student's work. Prerequisite: AE302. 3 credits (E).

AE402 Designing Community Programs A field experience in which students design, implement, and evaluate programs in a community setting. Students are introduced to a variety of teaching options. Prerequisites depend upon a student's concentration sequence, also by permission of instructor. 3 credits (R,E).

AE403 Artist/Teacher Seminar An opportunity for discovery and renewal; a search for lasting connections between creating and teaching. Students consider classroom goals and teaching styles in direct relation to how artists experience making, viewing, and learning. This course helps teachers to use their own art making, personal sources of inspiration, and reactions to works of art in teaching. Prerequisites depend upon a student's concentration sequence, also by permission of instructor. 3 credits (R,E).

AE423 Exhibitions: Concept, Context, and Audience A review of current research and theories in the development of aesthetic understanding in children and adults. Students examine the change in viewers' aesthetic needs and interests and study different methods of interpretation of art objects while considering implications for art programs and policies. 3 credits (R,E).

AE466 Introduction to Art Therapy An introduction to different theoretical orientations and techniques of art therapy. What is art therapy? What is therapeutic about art? In addressing these questions, the course places considerable emphasis on selected art-based activities. The course examines the origins of the field and presents art therapy as it is distinct from and/or relates to art education. Course gives equal time to theoretical and experiential work. 3 credits (R,E).

Communication Environmental & Design

COMMUNICATION DESIGN FACULTY

Chair: MARILYN P. GABARRO Professor of Graphic Design: B.F.A., Massachusetts College of Art; M.F.A., School of the Museum of Fine Arts and Tufts University; AIGA; awards: Art Directors Club of Boston, Hatch Awards; publication in Print Magazine, Graphics, CA .

LINDA BOURKE Assistant Professor of Illustration: B.F.A., Massachusetts College of Art; M.F.A., Syracuse University; design director: Sojourner; The Women's Forum; author/illustrator: Eye Spy; Eye Count.

THOMAS BRIGGS Assistant Professor of Graphic Design: B.F.A., Massachusetts College of Art; M.F.A., Rochester Institute of Technology; Award of Excellence, American Institute of Graphic Arts; awards: Art Director's Club of Boston and Creative Club of Boston; published work included in (AIGA) Graphic Design USA.

JAMES EDWARDS Visiting Lecturer of Illustration: B.F.A., Massachusetts College of Art; freelance illustrator, clients include Fidelity Investments, Met Life, Saks Fifth Avenue; guest reviewer/ lecture: M.I.T. Department of Architecture, Boston Architectural Center.

AL GOWAN Professor of Design and Coordinator Graduate Design Program: B.A., University of Missouri; M.A., Goddard College; Design Project Fellowship and Recognition Award; National Endowment for the Arts, frequent contributor to Print magazine; author: Nuts and Bolts, a public design casebook, T.J. Lyons, a biography and critical essay, and Zamora's Tattoo, a novel; short stories have appeared in Ploughshares, Tennessee Quarterly, Painted Hills Review, and Quixote Quarterly.

RONALO HAYES Professor of Illustration: B.F.A., Massachusetts College of Art; M.F.A., School of the Museum of Fine Arts and Tufts University; Ph.D., Donsbach University; painter and draftsman with 29 years of exhibitions; developer of initial acrylics and author of two books on acrylic methods.

GUNTA KAZA Assistant Professor of Graphic Design: B.F.A., Center for Creative Studies, College of Art and Design; continued studies at Harvard University; visiting lecturer: Boston University; Northeastern University; guest critic: Yale University; principal: Kaza Design.

JAN KUBASIEWICZ Associate Professor of Graphic Design and Coordinator Graduate Design Program; M.F.A., State School of Art and Design, Lodz, Poland; solo exhibitions: Bevier Gallery; Rochester Institute of Technology; Philadelphia International Institute Gallery; Artworks Gallery,Hartford, CT; Graphic Center Gallery, Rhode Island School of Design; lectures: Osaka University of Arts; Hong Kong Polytechnic University; Rhode Island School of Design; California College of Arts; Arts Center College; publications: On Geometry and Jazz; co-editor and author The Themerson and the Gaberbocchus Press.

ELIZABETH RESNICK Assistant Professor of Graphic Design: B.F.A., Rhode Island School of Design; Graduate Study at the University of North Carolina; M.F.A. candidate, Rhode Island School of Design; publication: Graphic Design: A Problem Solving Approach to Visual Communication ; AIGA/Boston; organizer of graphic design exhibitions and lectures; co-curator, Dutch Graphic Design: 1918-1945; Type Directors Club Award.

IRENA ROMAN Assistant Professor of Illustration: B.F.A., Massachusetts College of Art; M.F.A., Syracuse University; freelance illustrator; awards: "Grumbacher Gold Medallion", Silver Medal from Los Angeles Society of Illustrators, Award of Excellence, Communication Arts Illustration Annual.

LISA ROSOWSKY Assistant Professor: B.A., Harvard University; M.F.A., Yale University; designer and illustrator; recipient of two Danforth teaching awards at Harvard University.

TONY SIRACUSA Visiting Lecturer: B.F.A., Massachusetts College of Art; B.S., Northeastern University; senior art director, Quinn & Johnson-Ingalls.

CLIFFORD STOLTZE Visiting Lecturer: B.F.A., Southeastern Massachusetts University; awards: AIGA, the American Center for Design Award, Type Directors Club; publications: Graphic Design America, Graphics Annual Reports, New Typographics; founder, Stoltze Design.

ROBIN WISEMAN Visiting Lecturer of Illustration: B.F.A., B.Arch., Rhode Island School of Design; M.F.A., Southeastern Massachusetts University; exhibitions: Rhode Island School of Design; Rhode Island College; Brandeis University.



ENVIRONMENTAL DESIGN FACULTY

Chair: MARGARET HICKEY Professor of Architectural Design: B. of Arch., S.B. Mech. Eng., Massachusetts Institute of Technology; Registered Architect; Consultant Architect for City of Cambridge Community Development Department on low and moderate income housing programs; Cambridge Housing Authority Architect Review Board; exhibitions of computer graphic work, Ball State University; Massachusetts College of Art Tower Gallery; Do-While Gallery; public lectures at M.I.T., Brandeis University Festival of Creative Arts; Curriculum Development for National Science Foundation Grant, with University of Massachusetts, for a college algebra course based on social and physical science data.

JACK CARROLL Visiting Lecturer: Certificate, Industrial/Automotive Design, Center for Creative Studies, Detroit; former manager, Corporate Industrial Design, Data General Corp.; president, Carroll Design, Inc., an industrial design and produce development consulting office specializing in high tech products.

SONORA GRACE Assistant Professor of Fashion Design: B.F.A. Massachusetts College of Art; M.A. University of Massachusetts; instructor: Paris Fashion Institute; Past Retinal Director; Fashion Group of Boston; Education Chairperson, Fashion Associates of Boston; Costume Society; International Textile Association of America; menswear designer.

PAUL HAJIAN Associate Professor of Architectural Design: B.S.A.D., M.Arch., Massachusetts Institute of Technology; Registered Architect; President, Hajian Architects, Inc.; Newton Historical Society; Pasts Perfected; Documentation of indigenous architecture published in Mimar and Places.

JENNIFER HALL Associate Professor of Environmental Design: B.F.A., Kansas City Art Institute; S.M.Vis.S., Center for Advanced Visual Studies, Massachusetts Institute of Technology; director: Do While Studio, Boston; recent shows include The Contemporary Museums of Sydney, Australia, Caracas, Venezuela, New Orleans, LA; recent publications in Newsweek, Journal of the American Medical Association (JAMA), Australian Film and Radio Journal, International Society of Electronic Arts Proceedings.

WILLIAM HANNON Professor of Industrial Design: B.F.A., Massachusetts College of Art; M.S., University of Massachusetts, Boston; doctoral courses, University of Massachusetts, Amherst; founder: Design Management Institute; Pro-Arts Consortium; awards: Art Directors Club of Boston, Packaging Design Magazine, Industrial Design Magazine, Design in Steel, Product Engineering, Design in America, Medical Instrumentation Magazine; consultant: Mansfield Scientific, Polaroid; contributing author: International Encyclopedia of Higher Education; principal: Keohan and Hannon Industrial Designers; IDSA, Fellow, Royal Society of Arts; Who's Who in Business and Finance, Who's Who in the East.

RICHARD KEOHAN Assistant Professor of Industrial Design: B.F.A., Rhode Island School of Design; work published in ID Magazine, Product Engineering; awards from IR/IDD and Creative Club of Boston; holder of U.S. design and function patents; principal, Keohan and Hannon Industrial Designers; IDSA.



DOROTHY SIMPSON KRAUSE Professor of Environmental Design: B.A., Montevallo University; M.A., University of Alabama; D.Ed., Pennsylvania State University; solo exhibitions: Wellesley College; The Center for Creative Imaging, Camden, ME; IRIS Graphics, Inc., Bedford, MA; New England School of Photography, Boston, MA; University of Massachusetts, Lowell; Digital Equipment Corporation, Marlboro, MA; group exhibitions: Decordova Museum, Lincoln, MA; Sandy Carson Gallery, Denver, CO; Pennsylvania State University; Williams Gallery, Princeton, NJ; SIGGRAPH 94, Orlando, FL; Fractal Design Art Expo 94; featured artist in numerous computer arts-related publications; corporate curator, IRIS Graphics, Inc.

PATRICIA A. SEITZ Assistant Professor of Architectural Design: B.Arch., M.A., Washington University; M.Arch., Massachusetts Institute of Technology; registered architect, member NCARB; principal, Seitz Architects, Boston; Aga Khan Summer Travel Grant to Cordoba, Spain to research housing and public plazas; traveling exhibit, "Women in Architecture", sponsored by the Boston Society of Architects; recent projects: Cybersmith interactive restaurant in Harvard Square; Cambridge College, Cambridge, MA; Head Start and daycare schools throughout the region.

JEAN SHOHAN Professor of Fashion Design and Fashion Design Area Coordinator: B.F.A., Massachusetts College of Art; M.Ed., Tufts University; Costume Society of America; The Fashion Group International of Boston, Inc.; freelance fashion designer and consultant; television guest appearances; lecturer; published fashion illustrator.

GRAPHIC DESIGN

credits

FOUNDATION YEAR 30

SOPHOMORE YEAR

DE212	F	2D Design	3
DE213	F	3D Design	3
GD22D	S	Graphic Design I	3
DE26D	S	Typography I	3
CSC2DD		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSD		Elective	3
		Studio Electives:	
DE214		Technical Drawing**	3
DE224	F	Conceptual Drawing**	3

30

JUNIOR YEAR

GD31D	F	Graphic Design II	3
GD311	F	Graphic Design III	3
GD325	F	Research	3
GD32D	S	Graphic Design IV	3
GD35D	S	Degree Project	3
CSC		Elective	3
CSB/C/D		Elective	3
CSA/B/C/D		Elective	3
		Studio Electives	6

30

SENIOR YEAR

GD41D	F	Graphic Design V	3
GD411	F	Graphic Design VI	3
GD42D	S	Graphic Design Portfolio	3
CSA		Elective	3
CSB/C/D		Elective	3
CSB/C/D		Elective	3
		Studio Electives	12

30

GRAPHIC DESIGN SUMMARY

Studio Foundation	18
Design/Graphic Design	36
Critical Studies	42
Studio Electives*	24
	120

The professional electives for Graphic Design are: Typography, Corporate Identity, Publications and Periodical Design, computer classes, Advertising Design, Color Theory and Applications, Product Rendering, Human Figure in Illustration, Package Design, and Marketing. Photography, video, and print making courses offered by other depart ments may also be helpful.

ILLUSTRATION

credits

FOUNDATION YEAR 30

SOPHOMORE YEAR

DE212	F	2D Design	3
DE213	F	3D Design	3
IL2DS	S	Media Techniques	3
IL22D	S	Illustration I	3
CSC2DD		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSD		Elective	3
		Studio Electives:	
DE214		Technical Drawing**	3
DE224	F	Conceptual Drawing**	3

30

JUNIOR YEAR

IL31D	F	Illustration II	3
IL321	S	Word & Image	3
IL32D	S	Illustration III	3
		Choose 1 of the 3 below:	
IL3X6	F	Narrative Illustration	
DE30B	F	Introduction to Computer Illustration	
DE2BS	F	Human Figure in Illustration	3
CSC		Elective	3
CSB/C/D		Elective	3
CSA/B/C/D		Elective	3
		Studio Electives	9

30

SENIOR YEAR

IL41D	F	Illustration IV	3
IL45D	F	Degree Project	3
IL451	S	Degree Project	3
IL42D	S	Illustration Portfolio	3
CSA		Elective	3
CSB/C/D		Elective	3
CSB/C/D		Elective	3
		Studio Electives	9

30

ILLUSTRATION SUMMARY

Studio Foundation	18
Design/Illustration	36
Critical Studies	42
Studio Electives*	24
	120

The professional electives for Illustration are Typography, computer courses, Fashion Illustration, Advertising Design, Book Illustration, Color Theory and Applications, Product Rendering, Human Figure in Illustration, History of Costume. Anatomy, advanced painting and drawing, and video courses offered by other departments may also be helpful

ARCHITECTURAL DESIGN

credits

FOUNDATION YEAR 30

SOPHOMORE YEAR

DE212	F	2D Design	3
DE213	F	3D Design	3
AD223	S	Architecture I	3
DE227	S	Architectural Structures I	3
CSC2DD		Literary Traditions	3
CSB		Elective	3
CSB/C/D		Elective	3
		Studio Electives:	
DE215		Technical Drawing for Environmental Designers**	3
DE224	F	Conceptual Drawing**	3
		Studio Elective***	3

30

JUNIOR YEAR

AD31D	F	Architectural Design II	3
AD317	F	Architectural Structures I	3
AD32D	S	Architectural Design III	3
AD327	S	Architectural Structures III	3
DE35D	S	Building Components & Details	3
CSA		Elective	3
CSC		Elective	3
CSB/D		Elective	3
CSA/B/C/D		Elective	3
		Studio Elective	3

30

SENIOR YEAR

AD41D	F	Architectural Design IV	3
AD45D	F	Degree Project	3
AD451	S	Senior Degree Project & Portfolio	3
CSA		Elective	3
CSB/C/D		Elective	3
CSB/C/D		Elective	3
		Studio Electives	12

30

SUMMARY

Studio Foundation	18
Design/Architecture	36
Critical Studies	42
Studio Electives*	24
	120

The professional electives for Architecture are: Architectural Structures, Furniture Design, Interior Architecture, Architectural Rendering, computer courses, Typography, Color Theory and Applications Sculpture and glass electives offered by the Fine Arts 3D department may also be helpful.



junior
Nicole Cadoret
GRAPHIC DESIGN

* Studio Electives May be any studio course offered throughout the College, and should include "Professional Electives" and "Competency Electives"

Professional Electives: Electives that are especially helpful for a particular design area are listed as "Professional Electives". These are highly recommended by the faculty to amplify the basic curriculum for each discipline.

** Competency Electives: Competency must be demonstrated in Technical Drawing DE214 and in Conceptual Drawing, DE 224, by all design majors except Fashion; Fashion Design majors must demonstrate competency in Human Figure in Illustration DE285. Students with prior course work or portfolios demonstrating competency in these areas can have these requirements waived or receive credit and should consult with the department chair

*** Note Competency must be demonstrated in 3D computer skills by taking a non-credit workshop offered by the department, passing any 3D computer graphics class, or showing examples of previous 3D computer work to a department chairperson.

FASHION DESIGN

credits

FOUNDATION YEAR 30

SOPHOMORE YEAR

DE212	F	2D Design	3
DE213	F	3D Design	3
FD256	F	Pattern Drafting & Construction Techniques	3
FD255	S	Creative Fashion Design I	3
FD257	S	Pattern Drafting & Construction Techniques	3
CSC200		Literary Traditions	3
CSB		Elective	3
CSB/C/D		Elective	3
		Studio Electives:	
DE285		Human Figure in Illustration**	3
		Studio Elective	3
			30

JUNIOR YEAR

FD354	F	Creative Fashion Design II	3
FD356	F	Flat Pattern Design & Drafting	3
FD355	S	Creative Fashion Design III	3
FD357	S	Flat Pattern Design & Drafting	3
CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSA/B/C/D		Elective	3
		Studio Electives	6
			30

SENIOR YEAR

FD450	F	Degree Project	3
FD451	S	Degree Project	3
FD455		Creative Fashion Design IV	3
CSA		Elective	3
CSB/C/D		Elective	3
CS/B/C/D		Elective	3
		Studio Electives	12
			30

SUMMARY

Studio Foundation	18
Design/Fashion Design	36
Critical Studies	42
Studio Electives*	24
	120

The professional electives for Fashion Design are: Specialized Fashion Study, Fashion Illustration, Tailoring & Couture Techniques, History of Costume, Color Theory and Applications. Courses in fibers, jewelry, and photography in other departments may also be helpful.

INDUSTRIAL DESIGN

credits

FOUNDATION YEAR 30

SOPHOMORE YEAR

DE212	F	2D Design	3
DE213	F	3D Design	3
DE226	S	Manufacturing Process	3
ID223	S	Industrial Design I	3
CSC200		Literary Traditions	3
CSB		Elective	3
CSB/C/D		Elective	3
		Studio Electives:	
DE215		Technical Drawing for Environmental. Designers**	3
DE224	F	Conceptual Drawing*	3
		Studio Elective***	3
			30

JUNIOR YEAR

ID305	F	Manufacturing Process	3
ID310	F	Industrial Design II	3
ID320	S	Industrial Design III	3
ID450	S	Degree Project	3
CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSA/B/C/D		Elective	3
		Studio Electives	6
			30

SENIOR YEAR

ID410	F	Industrial Design IV	3
ID451	F	Degree Project	3
ID420	S	Portfolio & Presentation	3
ID3XX		Product Development Lab	3
CSA		Elective	3
CSB/C/D		Elective	3
CSB/C/D		Elective	3
		Studio Electives	9
			30

SUMMARY

Studio Foundation	18
Design/Industrial Design	36
Critical Studies	42
Studio Electives*	24
	120

The professional electives for Industrial Design are: Furniture Design Product Rendering, Interior Architecture, Building Components & Details, Design, Corporate Identity, Package Design, computer courses, Rendering, Typography, Advertising Design Elective courses offered by the Fine Arts 3D department may also be helpful.



* Studio Electives: May be any studio course offered throughout the College, and should include "Professional Electives" and "Competency Electives"

Professional Electives: Electives that are especially helpful for a particular design area are listed as "Professional Electives" These are highly recommended by the faculty to amplify the basic curriculum for each discipline

** Competency Electives: Competency must be demonstrated in Technical Drawing DE214 and in Conceptual Drawing, DE 224, by all design majors except Fashion; Fashion Design majors must demonstrate competency in Human Figure in Illustration DE285. Students with prior course work or portfolios demonstrating competency in these areas can have these requirements waived or receive credit and should consult with the department chair

*** Note: Competency must be demonstrated in 3D computer skills by taking a non-credit workshop offered by the department, passing any 3D computer graphics class, or showing examples of previous 3D computer work to a department chairperson.

COURSE DESCRIPTIONS

DESIGN

A special note about computer courses: Because new hardware and software is introduced every semester, course content is constantly adapted to incorporate current technology. Students with particular equipment or software interests should check with the instructor before the course begins.

DE212 2D Design Interdisciplinary assignments in basic design involving typography, color, idea generation, and problem solving as it is applied to basic 2D design. The course focuses on the tools, vocabulary, resources, and basic skills of the designer. Prerequisite: SF174. 3 credits (R).

DE213 3D Design Approaches the 3D design process through problem solving. Objectives include research, idea generation and selection/evaluation, design development and visual communication with models, and related 2D back-up. Assignments include architectural, interior, landscape, industrial design, furniture, or fashion issues. Prerequisite: SF174. 3 credits (R).

DE214 Technical Drawing An introduction to the laws of linear perspective through the free-hand rendering of objects, products, interiors, exteriors, and the human figure. An intensive exploration of how three-dimensional reality is depicted on a two-dimensional surface with emphasis on establishing a solid awareness of the ground plane, the horizon, the cone of vision, and the manner in which parallels are perceived in relation to the above through the point of view. 3 credits (E).

DE215 Technical Drawing for Environmental Designers Development of technical drawing skills through exploration in various media using architectural or industrial design contexts. Introduces various drawing techniques. Attention is given to 3D material rendition, construction means, and form characteristics through measuring, documentation, and transformation into 2D drawing. Freehand and hard line drawing including plan, section, elevation, axonometric, isometric, and perspective. 3 credits (E).

DE216 Introduction to CADD An introduction to computer-aided design and drafting for architects and industrial designers, using professional software. Projects begin with basic 2D commands and advance to more complex 3D projects as new skills in drafting and rendering features of the software are developed. Instruction is designed to allow students to readily learn other CADD software programs. Prerequisite: DE214, DE215, or a drafting course. 3 credits (E).

DE218 Product Rendering An in-depth study of several product illustration and presentation styles. Many different drawing and rendering media are used to develop skills in product design presentation. 3 credits (E).

DE224 Conceptual Drawing The course stresses the process of using basic drawing skills and 2D principles to render concepts. Students explore visual metaphor by manipulating the contexts and relationships of objects and figures. 3 credits (E).

DE226 Manufacturing Process A materials and manufacturing awareness production course in two parts. Part 1 includes casting, fabrication, and molding techniques for metals and plastics. Students discuss production techniques, selection and use of modern machine tools, dies, jigs, and fixtures. Part 2 includes product development documentation (three-view preliminary design layout drawings) for manufacturing processes such as sheet metal, casting, extrusion plastics, injection molding, vacuum form, blow molding, and fiberglass. Prerequisite: DE213. 3 credits (R,E).

DE227 Architectural Structures I An introduction to construction at a domestic scale through lectures, slides, and field trips. Students learn sufficient wood and masonry building techniques to design a small wood-frame building. Structural calculations include sizing of members by stress analysis and beam equations. Assignments include scale drawings, models, and calculations. Prerequisite: DE213. 3 credits (R,E).

DE260 Typography I A study of the design and use of basic letter forms, typographic contrast, hierarchy of information, major type families and their characteristics, typographic grids, and legibility. 3 credits (R,E).

DE285 Human Figure in Illustration By drawing the human figure in a variety of situations, students explore basic anatomy. Assignments include use of figure or anatomical drawing in professional practice situations. 3 credits (E).

DE303 Package Design An examination of the package as a form of communication, including psychological, marketing, and merchandising components. Students gain hands-on experience in design, construction methods and materials, and the use of color and typography for increasingly realistic assignments. Critiques include research, analysis, construction, design, and evaluation processes. 3 credits (E).

DE307 Furniture Design Development of a design process for furniture. Lectures and student research on the history of furniture design, modern movements, and techniques. Students construct two or more furniture pieces. Prerequisite: TDA201, SC205, or permission of instructor. 3 credits (E).

DE308 Introduction to Computer Illustration An introduction to image generation and manipulation through current industry standard illustration software (selected from Photoshop, Painter, Adobe Illustrator, or other software) on Macintosh computers. Students combine image with type in some assignments through desktop publishing software, but the emphasis is on image making. Illustration students are encouraged to apply their computer skills to assignments in illustration classes. All work is prepared for traditional or electronic portfolio presentation and critique. 3 credits (E).

DE309 Introduction to Computer Graphics An introduction to graphic and illustration software on Macintosh computers. Students scan, import, generate, process, and combine image and text in color and in black and white. Industry standard desktop publishing software and imaging programs are used for graphic assignments involving type and image. Output possibilities are demonstrated, and the differences between computers and traditional techniques are discussed in critiquing student's final work. 3 credits (E).

DE310 Computer Design Applications An extension of concepts and skills acquired in DE308 or DE309. Visual projects are developed using a variety of Macintosh software and peripherals. Emphasis is on producing professional quality portfolio work. 3 credits (E).

DE311 Introduction to 3D Computer Graphics An introduction to 3D object theory, from wire frames through orthographic projection and tri-views in building stationary 3D images on Macintosh and IBM computers. Students apply surfaces to solid objects using polygonal rendering, Phong shading, and ray tracing software on Macintosh computers. This course is prerequisite for students planning to advance to CAD or 3D computer animation courses. Problems assigned vary according to the student's area of concentration. Prerequisite: DE214, DE215 or a drafting course. 3 credits (E).

DE319 Introduction to Computer/Video Animation An introduction to animation techniques using graphics software and video output, including animation history and terminology, character animation, camera motion control, key frame animation (tweening), rendering techniques, and story-boarding. Students create animation frames using paint and animation software, image capture, video capture, computer sequencing, and video overlay. The final project is presented on tape with a soundtrack. Prerequisite: DE309 or permission of instructor. 3 credits (E).

DE335 Publishing and Periodical Design Focus is on the application of graphic design methodologies to the development of publications and periodicals. The development and use of the grid is emphasized as an organizing and creative principle. Assignments involve sequential ordering of information and attention to typographic details. 3 credits (E).

DE337X Introduction to Multimedia Entry-level multimedia for students already familiar with the Macintosh. Using programs such as Hypercard, Macromedia Director, SoundEdit16, and Adobe Photoshop, students combine text, sound, and moving image in projects such as games, educational presentations, interactive resumes, and interactive stand alone kiosks. Prerequisite: SF175, DE308, or DE309, or permission of instructor. 3 credits (E).

DE339 Computer/Video Animation Projects A continuation of DE319 with work centered on a term-long video/sound animation defined by the student. Projects may be in different fields, such as educational materials, advertising, or cartoons. Prerequisite: DE319 or permission of instructor. 3 credits (E).



DE340 3D Computer Animation Industry-standard polygonal solid model rendering and animation using a variety of hardware and software. Each student does a major project on a topic of personal interest. Projects may involve storyboards, sequencing, and animated images; industrial design product renderings; walk-through commercial applications; or moving solid typography. Students may employ 35mm output for stationary images or video tape for electronic portfolio presentation. 3 credits (E).

DE350 Building Component and Details Construction and detailing of architectural elements for industrial, architectural, and interior designers. Lectures and assignments using drawing and modeling techniques to design and detail elements such as modular furniture, cabinetry, hardware, partition systems, wall infill systems, and greenhouse systems. Prerequisite: DE214. 3 credits (E).

DE354 Interior Architecture I Documentation and design of increasingly complex interiors involving program, design development, and final presentation. The course considers issues of renovation, restoration, architectural adaptation, and new construction. Assignments include detailing, interior structure, space planning, and material selection. 3 credits (E).

DE362 Desktop Publishing An introduction to the Macintosh computer as a tool for designing and producing graphic materials of all kinds. Experience with industry standard desktop software familiarizes students with the essential electronic technology of design. Emphasis in is on creating appropriate typographic solutions to design problems. The final project can be tailored to the student's area of interest. Prerequisite: DE309 or permission of instructor. 3 credits (E).

DE36X Quark Pre-Press For designers with working knowledge of desktop software, this course concentrates on the technicalities of pre-press as they affect design process and production. Students learn how to design realistically to get high quality results with print media. Prerequisite: DE362 or permission of instructor. 3 credits (E).

DE3X0 Advanced Mac For designers who know Quark and Photoshop, this course offers more sophistication in using typography and images. Professional standards and techniques are presented with the intention of producing portfolio quality graphics. Prerequisite: DE362 or permission of instructor. 3 credits (E).

DE3X7 Business for Designers Introduces the procedures of establishing and running a small design practice or free-lance business. Covers financial issues such as taxes, billing, payment of employees, insurance, retirement, capitalization, budgeting and planning, and legal issues such as copyright, incorporation, partnerships and contracts. Projects are related to student's personal goals and include consideration of self-promotional materials and business brochures produced in hard copy or electronic media, and production of plans, budgets, and schedules for a start-up design business. 3 credits (E).

DE380 Documentary Drawing Drawing that deals in part with documentary ideas and the examination of everyday life situations; drawing done on location supplemented with work in the studio. Students sharpen their skills of observation and learn to use material gathered as a source of information for finished composition. 3 credits (E).

DE391 Rendering Architectural rendering of interior and exterior views of the built environment for students of architecture, interior design, and illustration. Students work with black-and-white and color media to produce renderings from actual sites, photographs, or plans. Perspective and axonometric techniques are discussed. Prerequisite: DE214. 3 credits (E).

DE409 Design and Graphics Programming I Independent study in the programming and processing of visual images using True BASIC Language. Students work independently from comprehensive laboratory manuals that explain algorithms for geometric generation and manipulation of images. Students produce a final project such as a series of algorithmically generated images or a personal graphics tool created with a program. Prerequisites: high school algebra, geometry, and trigonometry. 3 credits (E).

DE411 Computer Graphic Portfolio Projects Computer graphic projects for students with prior experience and an idea for a term-long project requiring one or more forms of computer output. Each student develops and produces a major work or series of works for design portfolio or graphic presentation. Projects vary considerably and may involve moving or still images, computer output applied in sculptural, collage, or book form, and topics in any of the design fields. Prerequisite: DE308, DE309, DE311, or permission of instructor. 3 credit (E).

DE412 Corporate Identity An examination of issues related to graphic identification of large complex organizations and to various strategies currently used by practitioners in establishing corporate standards for all graphic materials used by a company. Prerequisite: DE212. 3 credits (E).

DE459 Marketing An introduction to basic principles of marketing and all its related activities. Topics include the nature of marketing, the cause and effect of human behavior on the market, product development and policies, management, decision making, legal aspects, pricing distribution, and research. The case method is used as part of the analysis process to examine complex systems of marketing, including government, big business, and the individual consumer. 3 credits (R,E).

GRAPHIC DESIGN

GD220 Graphic Design I Basic design principles and skills are applied to graphic design projects. . The course presents the formal elements of typography, color, and idea generation in the context of design responsibility and the development of professional attitudes and approaches to problem solving. Prerequisite: DE212. 3 credits (R).

GD310 Graphic Design II This course applies basic design principles to graphic communication problems and explores the systems and procedures fundamental to the practice of graphic design. Emphasis is on photographic image making and the integration of form with content, function, and context. Prerequisite: GD220. 3 credits (R).

GD311 Graphic Design III Applied graphic design with an emphasis on typography and the development of strong visual concepts that communicate clearly to a targeted audience. The course stresses a synthesis of image and typography. Prerequisite: GD220. 3 credits (R).



GD320 Graphic Design IV The development of professional graphic design skills is focused on multiple page documents and extended design systems. Projects are chosen to realistically reflect the range of assignments designers encounter in a studio, agency, or corporate design situation. Prerequisites: GD310 and GD311. 3 credits (R)

GD325 Research In-depth research on a subject of the student's own choosing, which is relevant to the study of graphic design and may be historical, analytical, or comparative in nature. Emphasis is on basic research methodology. In writing their research papers, students are encouraged to develop and explore an original thesis in preparation for the creation of a project on their topic the following semester. Prerequisite: GD220. 3 credits (R).

GD350 Degree Project A continuation of GD325 in which the student has researched and defined the subject matter of the degree project. In this course, the teacher guides the student to synthesize the research, to document the design process, and to produce a final product consistent with the subject matter chosen. At the end of the course, process booklets, design projects, and events are celebrated with a departmental showing. Prerequisite: DE309, DE325, or permission of instructor. 3 credits (R).

GD361 Typography II An exploration of conceptual, visual, and technical aspects of typography in reference to printed media. The goal of this intermediate course is to explore selected topics of design with type: typographical hierarchy, dimensions of contrast in typography, grid structure, and integration of typography and imagery. Strongly recommended for graphic design students. Prerequisite: DE260. 3 credits (E).

GD3XX Advanced Typography An exploration of the expressive potential of typography through conceptual and formal experimentation. The course addresses such issues as hierarchy of information, legibility vs. readability, complexity vs. simplicity, and form vs. function. A range of theoretical and applied projects are used to investigate the use of typography as a fundamental communicative tool. This is an opportunity to explore the personal side of type. Prerequisite: GD361 or DE335. 3 credits (E).

GD41D Graphic Design V Students develop solutions to challenging and complex problems in graphic design. Projects represent current working practice, professional standards of methodology, and presentation. Prerequisite: GD32D and GD35D. 3 credits (R).

GD411 Graphic Design VI Students are assigned complex information-based projects. Finished work is portfolio quality and conceptual thinking, problem-solving, and formal design principles are explored in each critique. Projects allow opportunity for discussion concerning professional business practice and design ethics. Prerequisites: GD32D and GD35D. 3 credits (R).

GD414 Advertising Design This course is an introduction to advertising and explores the kinds of problems that advertising agencies deal with on a day to day basis. The inter-relationship of the art director, the client, and the consumer is emphasized with the focus on solutions to typical agency problems. When possible, informal talks with art directors and visits to Boston agencies are arranged. Prerequisite: GD311 or IL31D. 3 credits (E).

GD41S Advertising Design II This is an advanced course in advertising that builds on the skills and issues introduced in GD414. Prerequisite: GD414. 3 credits (E)

GD42D Graphic Design Portfolio Preparation of an entry-level portfolio demonstrating professional competence in design, concept, and craft with an emphasis on the student's particular area of interest. Students pass a review panel, produce a resume, and interview in the professional design community. Prerequisite: GD41D and GD411. 3 credits (R).



ILLUSTRATION

IL20S Media Techniques An introduction to the practical application of a broad range of illustration materials and techniques through demonstrations and comparative studio assignments. Prerequisite: DE212. 3 credits (R).

IL22D Illustration I An introduction to professional illustration with emphasis on basic ideas, technique, media, and skill development. The course provides an initial look at the methods used to convert ideas and convey them using precise visual tools. Prerequisite: DE212. 3 credits (R).

IL31D Illustration II Further exploration of the profession of illustration with emphasis on color as a powerful and precise visual language. Assignments focus on the application of color theory as a major component in solving illustration problems. Prerequisite: IL22D. 3 credits (R).

IL311 Drawing and Painting for Illustrators Development of advanced drawing and painting skills as they apply to illustration. Students explore various techniques using watercolor, gouache, acrylics, and mixed media. Prerequisite: IL20S, IL22D. 3 credits (E).

IL32D Illustration III Further emphasis on research for illustrators in solving a variety of conceptual illustration problems. The course explores editorial, educational and advertising illustration, allowing students to push the limits of their personal visual voices. Prerequisite: IL31D. 3 credits (R).

IL322 Word and Image An exploration of illustration and typography with assignments typical of professional practice. Topics include type design, composition, visual hierarchy in traditional and digital illustration techniques, and reproduction. Prerequisite: IL31D. 3 credits (R).

IL3X6 Narrative Illustration An exploration of the storytelling power of illustration. Emphasis is on the research and drawing skills needed to develop strong characters in sequential imagery. Students work in a variety of media, both traditional and digital. The course also examines historical and emerging trends in the business of children's books, textbooks, book covers, artists' books, and graphic novels. Prerequisite: IL22D. 3 credits (R,E).

L41D Illustration IV An examination of problems inherent in grouped and serialized illustration. Students select problems from current personal interests and design solutions for specific audiences. Increased emphasis is on the quality of research and idea development within a professional practice context. Prerequisite: IL32D. 3 credits (R).

IL42D Illustration Portfolio Development of portfolio material based on the student's professional focus. Through a series of discussions with the instructor and presentations by illustrators in the field, students develop professional standards and produce finished portfolio pieces. Prerequisite: IL41D.and IL45D. 3 credits (R).

IL45D Degree Project The first of two semesters involving the investigation of a topic chosen by each student. The course demands far reaching scholarly research and extensive comprehensive drawings in preparation for finished portfolio quality work that is narrative, decorative, conceptual, or informative in nature. Prerequisite: IL32D. 3 credits (R).

IL45S Degree Project The second of two semesters in which students continue to produce finished illustrations and prepare a bound graphic summary for inclusion in a final senior degree project show. Prerequisite: IL45D. 3 credits (R).

ARCHITECTURAL DESIGN

AD223 Architectural Design I An introduction to architecture as a social art involving responsibility to inhabitants, form, and material within public and private contexts. Projects demonstrate evaluation of program choices, building systems, methods, and craft. Students develop skills in transforming design ideas into built form. Prerequisite: DE213. 3 credits (R,E).

AD31D Architectural Design II Selection and measurement of site, development of preliminary and final designs for required programs, and production of final scale drawings and models. Problems are small to intermediate-sized buildings using ground forms, post and beam, wood, and masonry. Prerequisite: AD223. 3 credits (R).

AD317 Architectural Structures II Steel construction and calculation for steel beams and columns. The course covers plumbing and electricity, and students are expected to do a renovation design dealing with these mechanical systems. Prerequisite: DE227. 3 credits (R,E).

AD32D Architectural Design III Design of moderately complex buildings for urban or suburban site, using wood and concrete, with residential and mixed use requirements in urban or suburban context. Prerequisite: AD31D. 3 credits (R).

AD327 Architectural Structures III A study of long span construction and truss calculation. Heating, air-conditioning, solar energy, and architectural research are discussed with related design assignments. Prerequisite: AD317. 3 credits (R).

AD41D Architectural Design IV Architectural design projects of increasing complexity, emphasizing understanding architecture as the essence of place and place-making. The course provides a framework for design decisions related to complex programs in community or urban design requiring long span or taller structures in steel or concrete. Prerequisite: AD32D. 3 credits (R).

AD417 Architectural Structures IV Construction and calculation methods for concrete. Assignments include construction scheduling, site work, acoustics, and architectural preservation. Prerequisite: AD327. 3 credits (E).

AD42D Architectural Design Portfolio Preparation of architectural portfolio for job application and graduate school. Students develop presentation and documentation techniques as well as portfolio support materials such as resume, business card, and interviewing aids. Prerequisite: AD41D. 3 credits (R).

AD45D/451 Degree Project/Portfolio A major architectural design project of some complexity is proposed and undertaken. The student develops the problem, researches it, prepares the program, designs a building or a renovation to satisfy the program, and presents the work publicly and in portfolio format with models, finish quality drawings, slides, and other techniques. Prerequisite: DE325. 6 credits (two semesters) (R).

FASHION DESIGN

FD203 History of Costume I A history of costume from Egypt to 1830 studied through fashion plates, video, and slides. Students produce original designs of period apparel in fashion plate form. 3 credits (E).

FD204 History of Costume II A history of costume from 1830-1950 studied through fashion plates, video, and slides. Students produce original designs of period apparel in fashion plate form. 3 credits (E).

FD255 Creative Fashion Design I Communication of original ideas using geometric principles in design as well as master block pattern structure. Students learn fundamental draping and development of couture techniques. Basic garment construction gives experience in translating creative designs into 3D form. Work in fabric and nontextiles. Prerequisite: FD256. 3 credits (R).

FD256/257 Pattern Drafting and Construction Techniques An introduction to the principles and procedures in the development and use of the flat pattern. The courses introduces basic master block construction from which design changes are made. 6 credits (two semesters) (R).

FD259 Fashion Industry Production Production relative to the garment industry. Emphasis is on the major steps and the major players involved in manufacturing a garment, with discussions of cost, work flow, construction methods, and labor. 3 credits (E).

FD325 Fashion Illustration The development of individual styles of drawing and creative thought. The course covers various techniques employed in expressing fashion through art media, and introduces basic advertising functions and graphic fashion art processes. Students plan and execute roughs in preparation for finished layouts. 3 credits (E).

FD354/355 Creative Fashion Design II Intermediate level fashion design. Students develop more intricate designs into finished projects. Emphasis is on personal interpretation of projects in children's wear, menswear, bridal, theatre, activewear, and other areas of design. Prerequisite: FD255. 6 credits (two semesters) (R).

FD356/357 Flat Pattern Design and Drafting A course in advanced pattern drafting and grading techniques that stresses industrial procedures. Students interpret patterns and apply proper methods of construction. Students create original patterns as a means to experiment with technical practices of fashion design. Prerequisite: FD256/257. 6 credits (two semesters) (R).

FD358 Fashion Marketing and Research An examination of the major considerations involved in buying, selling, and promoting fashion merchandise in wholesale and retail markets. Through a historical analysis of American and European industry, students learn research techniques and identify professional resources. From this work, students select theme-oriented degree project. 3 credits (R).

FD450/451 Degree Project Student research project. Students present a theme-oriented formal collection of finished work based on their research. Sources of inspiration may include important artists, ancient cultures, historical eras, scientific resources, or a specialized related technical design area. Prerequisites: FD355 and FD358. 6 credits (two semesters) (R).

FD455 Creative Fashion Design IV Individual guidance in executing advanced design ideas. Students are encouraged to seek their personal directions in fashion design to develop their professional potential. Portfolio and professional preparation. Prerequisite: FD355. 3 credits (R).

FD456 Tailoring and Couture Techniques Tailoring techniques and design details such as trapunto, couching, and quilting. Technical elements of the couture are included. Students develop advanced skills through the execution of tailored designs. Prerequisite: FD357. 3 credits (E).

FD457 Specialized Fashion Study An introduction to related fashion specialties of millinery, gloves, footwear, handbags, fur, leather, and cosmetics. Topics include origins, methods of production and finishing, construction, terminology and quality identification. Assignments include millinery and glove design. Prerequisite: FD355. 3 credits (E).

INDUSTRIAL DESIGN

ID223 Industrial Design I An introduction to the design process and problem solving techniques used in industrial design. The course presents the tasks required for research, preliminary concept sketching, design refinement, presentation, and fabrication possibilities. It also introduces the use of media and drawing techniques and basic scale model making. Prerequisite: DE213. 3 credits (R).

ID305 Manufacturing Process An investigation of specific problems in the manufacturing development of a product. The course uses a detailed case study of a new product from its inception to its completion. Topics include cost analysis and research into the technical problems of competitive manufacturing and marketing. Prerequisites: DE215 and DE226. 3 credits (R).

ID310 Industrial Design II Integration of creative concepts with the development of visual communication skills, such as rendering and model making. Prerequisite: ID223. 3 credits (R).

ID3XX Product Development Lab Explores the process of bringing a product to fruition with special emphasis on the role of industrial design in product development, through the design and development of real products. Students work with local manufacturers and their product development groups, in two or three-person teams. Each team is assigned a different product problem to work on during the entire semester through states of research, ideation, conceptual design, refinement, testing, and production documentation. Meetings are held periodically with client representatives from engineering, marketing, or manufacturing to review progress. 3 credits (R).

ID320 Industrial Design III Development of design projects in full four-phase programs: analysis and conceptual design refinement, final design and documentation, model, and presentation. Prerequisite: ID310. 3 credits (R).

ID410 Industrial Design IV Theory and practice of industrial design through an objective study of processes in the development of a product or system of design. Designs are resolved from well-grounded investigative methods, which indicate true and objective directions of environmental needs through four major areas of control: research, objective analysis, materials and processes, and marketing and distribution. To plan and execute problems, students integrate skills acquired previously with new supporting disciplines to effect proper design solutions. Prerequisite: ID320. 3 credits (R).

ID420 Portfolio & Presentation Direction of students through the process of developing a professional portfolio. Prerequisite: ID410. 3 credits (R).

ID450/451 Degree Project Theory and practice of industrial design methods applied to the identification and design of a product or system that fills a significant need. The degree project topic must be approved by the industrial design faculty, be relevant to design, and consistent with the student's capabilities. Prerequisite: ID320. 6 credits (two semesters) (R).



2-dimensional Fine Arts

FACULTY

CHAIR: BARBARA GRAD Associate Professor of Painting: B.F.A., M.F.A., School of the Art Institute of Chicago; National Endowment for the Arts Fellowship Grant, painting; George D. and Isabella Brown Fellowship, Art Institute of Chicago; 3-time finalist, Massachusetts Artists Foundation Fellowship; solo exhibitions: 55 Mercer Gallery, NYC.

PAUL CELLI Professor of Painting: B.F.A., Massachusetts College of Art; M.F.A., Rhode Island School of Design; Who's Who in American Art; "Contemporary Graphic Artists"; Ink Comics ; Acrylic Painting.

CHRISTOPHER CHIPPENDALE Visiting Assistant Professor of Painting: B.A., Marlboro College; B.F.A., Massachusetts College of Art; M.F.A., Boston University; awards and honors: Arthur D. and Louis Main Post Graduate Fellowship; Irene Parish Scarborough Scholarship; Skowhegan Candidate; solo exhibitions: Pooke Gallery, Walnut Hill School for the Arts, Natick, MA, 1993; Michael Drescher Gallery, Brookline, MA, 1991; group exhibitions: Concord Art Association, 1995; Manchester Community Center, 1991; publications: "Seeing the Object: A Tribute to George Nick", Massachusetts College of Art, 1993.

JEREMY FOSS Professor of Painting: B.A., Middlebury College; C.F.A., Ruskin School of Art, Oxford University; Ruth Siegel Gallery, New York; Victoria Munroe Gallery, New York; Nielsen Gallery, Boston.

NONA HERSHEY Associate Professor of Printmaking: B.F.A., M.F.A., Tyler School of Art; Diploma, Lithography, Urbino, Italy; Woodcut, Tokyo, Japan; MacDowell Colony and Ucross Foundation grants; solo exhibitions: Mary Ryan Gallery, NYC; Dolan/Maxwell Gallery, Philadelphia, PA; Galleria Il Ponte, Rome, Italy; over 50 public and corporate collections, including Metropolitan Museum of Art, NYC, Library of Congress, Washington, DC, Crakow National Museum, Poland, Calcografia Nazionale, Rome; member, National Academy of Design.

KOFI KAYIGA Professor of Painting: B.F.A., Jamaica School of Art; M.F.A., Royal College of Art, London; Jamaica Scholarship, Royal College of Art, London; exhibitions: Dallas Museum of Art, Texas; Institute of Contemporary Art, Boston; Museum of the National Center of Afro-American Artists; High Museum; Milwaukee Art Museum; Museum of Fine Art, Richmond, VA; Fuller Art Museum.

DONNA HIRT KEEGAN Professor of Fine Arts 2D: B.F.A., University of Michigan; M.F.A., University of Wisconsin; exhibitions: Smithsonian Institute, Museum of Fine Arts, Bard College, University of Vermont, Alan Stone Gallery, Alan Klein Gallery; illustrator for Warner Brothers and MCA records.

PETER WAYNE LEWIS Assistant Professor of Painting: B.F.A., M.F.A., San Jose State University; solo exhibitions: Frederick Spratt Gallery, NYC; Kunst/Raum, Stuttgart, Germany; A & M Art Gallery, Chiba, Japan; San Jose Museum of Art; group exhibitions: "Caribbean Visions," first major traveling exhibition of Caribbean Art; National Gallery of Art, Kingston, Jamaica; Smithsonian Museum, 1997.

FRED HAN CHANG LIANG Assistant Professor of Fine Arts 2D: B.F.A., University of Manatoba; M.F.A., Yale University School of Art; exhibitions: John Michael Kohler Arts Center, Kohler, Wisconsin; State of the Art Gallery, Ithaca, New York; Fukuya Art Gallery, Higashi Hiroshima, Japan; Art Space Saromon, Aicha, Japan; awards: Artist Traveling Research Grant to China; Canada Art Council Grant; publications and review: Milwaukee Journal, Ithaca Journal, Midweek News, Boston Globe, The Yale Literary Magazine.

MARCIA LLOYD Professor of Fine Arts 2D: B.A., Brown University; M.F.A., University of Pennsylvania; grants awarded from the National Endowment for the Arts, Massachusetts Artists Foundation, Boston Hangzou Sister-City Association, Travel grants to China and the MacDowell Conlo.

GEORGE NICK Visiting Professor of Painting: B.F.A., M.F.A., Yale University; grants: National Endowment for the Arts; Childe Hassam Fund of the American Institute of Fine Arts and Letters; paintings in the Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Hirschhorn Museum, Washington DC; Rose Art Museum; DeCordova Museum; Joslyn Art Museum, Omaha; Mint Museum, Charlotte, N.C.; recent exhibitions at the Fischbach Gallery, New York; Richard Gray Gallery, Chicago; NAGA Gallery, Boston; Massachusetts College of Art.



PAINTING

			credits
		FOUNDATION YEAR	30
		SOPHOMORE YEAR	
FA205	F	Painting	6
FA206	S	Painting	6
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSD		Elective	3
		Studio Electives	6
			30
		JUNIOR YEAR	
FA305	F	Painting	6
FA306	S	Painting	6
CSC		Elective	3
CSB/C/D		Elective	3
CSA/B/C/D		Elective	3
		Studio Electives:	
FA335		Drawing for Painting Majors	3
		Studio Electives	6
			30
		SENIOR YEAR	
FA405	F	Painting	6
FA406	S	Painting	6
CSA		Elective	3
CSB/C/D		Elective	3
CSB/C/D		Elective	3
		STUDIO ELECTIVES:	
FA435	F	Drawing for Painting Majors	3
		Studio Electives	6
			30

SUMMARY

Studio Foundation	18
Painting	36
Critical Studies	42
Studio Electives*	24
	120

* Up to 9 studio elective credits may be fulfilled by taking CS courses

DEAN NIMMER Professor of Painting: B.F.A., M.F.A., University of Wisconsin; exhibitions: Museum of Fine Arts, Boston; Institute of Contemporary Art, Boston; Harvard University; Nielsen Gallery, Boston; Drawing Center, New York; Everson Museum, Syracuse, NY; Wallraf-Richartz Museum, Cologne, Germany; collections: Plaza Hotel, NYC; Harvard University; Chemical Bank, NYC; Index Corporation, Boston; visiting lecturer: Yale University; Harvard University; Center for Advanced Visual Studies, Massachusetts Institute of Technology; Metropolitan Museum, of Art, NYC; Nova Scotia College of Art; Chelsea School of Art, London; Burren College of Art, Ireland.

DEBRA PRIESTLY Visiting Assistant Professor of Painting: B.F.A., Ohio State University; M.F.A., Pratt Institute; solo exhibitions: "Caddisworm Chronicles," Kelly Gallery, NY, 1996; "Patoka," Kelly Gallery, NY, 1994; Beaux Arts Collectors Gallery, Columbus Museum of Art, Columbus, OH 1990; group exhibitions: "Bearing Witness: Contemporary Works by African American Women Artists," Inaugural Exhibition, Spelman College Museum of Fine Art, Atlanta, GA, 1996; "A Walk in the Woods," Islip Art Museum, East Islip, NY, 1996; "Pensando Visualmente: Dibujos Y Libros Hechos A Mano Por Artistas Norteamericanos," Galeria de Arte Plastica Contemporanea, Guatemala, Central America, 1996; "Painting Faculty," The Cooper Union School of Art, NY, 1995; awards and grants: Barbara White Fishman Grant, 1996; Printmaking Workshop, NY, 1988-89; reviews: Art in America, review by Janet Koplos, 1994; Columbus Dispatch, Columbus, OH, review by Jaqueline Hall, 1994.

ROGER TIBBETTS Associate Professor of Fine Arts 2D: Diploma, Chelsea School of Art, London; Art Teachers Certificate, Leeds University; M.F.A., Yale University; awards: Mazer Grants, Brandeis University; Individual Artist Grants, National Endowment for the Arts; Louis Comfort Tiffany Grant; selected exhibitions: Lenore Gray Gallery, Providence, RI; UP Gallery, Pittsburgh, PA; Rose Art Museum, Brandeis University; Ruggiero Gallery, NYC.

TOMAS VU DANIEL Assistant Professor of Printmaking: B.F.A., University of Texas; M.F.A., Yale University; taught at Bennington College, Brandies University, and concurrently at Columbia University; awards: National Endowment for the Arts, 1996, the Alice Kimball Traveling Fellowship, 1991; recent exhibition: Fort Point Arts Gallery, Boston; solo exhibitions: Union Gallery, University of Texas, 1996, Art Space Saromon, Japan 1993; collections: New York Public Library, Library of Congress, Yale University.



PRINTMAKING

			credits
		FOUNDATION YEAR	30
		SOPHOMORE YEAR	
PM260	F	Beginning Etching	3
PM270	F	Beginning Lithography	3
PM280	F	Silkscreen Printing	3
PM266	S	Printmaking	3
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSD		Elective	3
		Studio Electives:	
FA		Painting Elective	3
		Studio Elective	3
			30
		JUNIOR YEAR	
PM305	F	Printmaking	6
PM306	S	Printmaking	6
CSC		Elective	3
CSB/C/D		Elective	3
CSA/B/C/D		Elective	3
		Studio Electives:	
PM367	S	Drawing Into Print	3
		Studio Electives	6
			30
		SENIOR YEAR	
PM405	F	Printmaking	6
PM406	S	Printmaking	6
CSA		Elective	3
CSB/C/D		Elective	3
CSB/C/D		Elective	3
		Studio Electives:	
PM467	S	Drawing into Print	3
		Studio Electives	6
			30
		SUMMARY	
		Studio Foundation	18
		Printmaking	36
		Critical Studies	42
		Studio Electives*	24
			120

* Up to 9 studio elective credits may be fulfilled by taking CS courses

COURSE DESCRIPTIONS

FINE ARTS 2D

PAINTING

FA100 Introduction to Painting Fundamental techniques of oil and acrylic painting, color and composition theory, and the study of form, space, and light. 3 credits (E).

FA103 Watercolor Fundamental techniques of transparent watercolor media, such as wet on wet, drybrush, glazing, and knowledge of painting tools. Emphasis on color vocabulary development, exploring composition, and the history of watercolor painting. 3 credits (E).

FA104 Painting Materials The manufacture of pigments, dyes, surfaces, and mediums used in 2D work, with emphasis on the uses of oil, acrylic, and tempera paints. Projects include painting with student-mixed pigments and grounds. 3 credits (E).

FA201 Drawing Observational drawing from the figure, still life, and landscape. Students draw from the imagination, concepts of time and space, and literary sources to develop advanced techniques for drawing. Prerequisite: SF171 or freshman-level drawing experience. 3 credits (E).

FA202 Life Drawing The study of the human figure emphasizing observational response to movement, form, light and shadow, expression, and concepts of pictorial space. 3 credits (E).

FA203 Advanced Watercolor Advanced study of watercolor techniques and mixed media potentials. Student projects involve assigned topics and personal imagery in water based media. Prerequisite: FA103. 3 credits (E).

FA204 Color Theory Development of color awareness and the study of color phenomenon as applied to the practice of painting. Investigation of intuitive color response and color theory models created by Albers, Itten, and Munsell. Prerequisite: SF171 or FA100. 3 credits (E).

FA205/206 Painting An exploration of fundamental painting issues and painting techniques in oils, acrylics, and mixed media. Students are encouraged to initiate individual projects to develop personal imagery. Prerequisite: SF171 and SF172. 12 credits, two semesters (R).

FA210 Portrait Painting Painting the portrait in watercolor, oils, or acrylics from observation and imagination emphasizing form, composition, and expression. 3 credits (E).

FA211 Abstract Painting Critique Approaches to abstraction. This critique class examines abstraction from literal themes, formal color abstraction, abstract collage, and minimalism. Slide lectures and class discussions concern historical precedents for abstract painting. Prerequisite: FA100 or enrollment in FA205. 3 credits (E).

FA214 Drawing from the Museum A seminar in which students draw from specific paintings in Boston's Museum of Fine Arts. Slide lectures and class discussions explore the concepts and techniques of master painters. 3 credits (E).

FA21X Drawing on the Computer An introduction to software and hardware used to create original compositions, manipulate imagery, and import images for processing into drawings or prints. This course is for fine artists and designers interested in using the computer for free-hand drawing and precise rendering. Class projects include drawing from observation and drawings created directly on the computer. 3 credits (E).

FA220 Landscape Painting Landscape painting and drawing with watercolor, oils, and/or acrylic media. Painting is done on site, from sketches and from the imagination. Emphasis is on establishing illusionistic space, color modeling, atmospheric interpretation, and abstract qualities in nature. 3 credits (E).

FA221 Renaissance Painting Techniques A study of the process of making luminous paintings in the style of the Flemish masters. Students study underpainting on a gesso ground and the Renaissance methods of applying layers of egg tempera and oil glazes. 3 credits (E).

FA235 Drawing for Painting An exploration of the relationships between drawing and painting, including drawing as a preparation for painting, sketchbook development, still life and figure study, and the development of fundamental drawing skills. Prerequisite: FA100 or permission of instructor. 3 credits (E).

FA250X/350X/450X 100 Drawings Combined sophomore, junior, and senior drawing class. All students complete a minimum of 100 drawings. Emphasis is on visual thinking and self-critique skills through rigorous involvement with the act of drawing. Subjects and techniques vary from traditional methods to experiments with mixed media, 3D drawing, and the invention of new tools and processes for drawing. 3 credits (E).

FA257 Painting from Observation Painting techniques (as applied to oils or acrylics) for creating the illusion of 3D space, color, form, and light on canvas. Open to personal interpretations of the figure, still lifes, and landscapes. 3 credits (E).

FA259 Anatomy Drawing studies of human form, including the technical visual analysis of bone and musculature structures. Prerequisite: FA102 or permission of the instructor. 3 credits (E).

FA260 Portrait Drawing Drawing the portrait from observation and imagination using pencil, charcoal, and pastels and emphasizing form, light and shadow, color, composition, and expression. 3 credits (E).

FA263 Oriental Brush Techniques Tradition Eastern applications of brush and ink techniques as applied to a range of contemporary subjects. Students are encouraged to invent their own vocabulary of brush work and to develop themes for these processes. 3 credits (E).

FA264 Collage/Assemblage Drawing, painting, and sculpting using found objects, appropriated images, letterforms, texts, and personal memorabilia. Slide lectures and class discussions concern the history of collage and assemblage. 3 credits (E).

FA269 Life Painting Painting in oils and acrylics from the figure emphasizing the use of spatial strategies, color mixing, qualities of light, and paint application techniques. Representational and abstract interpretations of the figure are studied, as are historical precedents for life painting. Prerequisite: FA100-level painting class or permission of instructor. 3 credits (E).

FA270 Imaginative Drawing Nontraditional approaches to drawing, including working from dream imagery, inventing realities, exploring abstraction, creating new tools to draw with, and experimenting with mixed media. 3 credits (E).

FA271 Still Life Painting Painting in oils and acrylics from still life arrangements that emphasize the use of spatial strategies, color mixing, and paint application techniques. Representational and abstract interpretations of still life subjects are studied, as are historical precedents for still life painting. Prerequisite: FA100 or permission of instructor. 3 credits (E).

FA302 Advanced Life Drawing Advanced study of the human figure incorporating traditions of observed representation and concepts of movement, atmosphere, symbolic content, and personal interpretation. Prerequisite: FA202. 3 credits (E).

FA305/306 Painting Combined sections of juniors and seniors for the study and practice of painting in oils, acrylics, and mixed media. Juniors are expected to pursue the development of a personal direction in painting or mixed media. Prerequisite: FA205/206. 12 credits, two semesters (R).

FA335 Drawing for Painting Majors Drawing component to FA305 (Painting Majors), which meets each fall term only. Students explore the relationships between drawing and painting, including drawing as a preparation for painting, sketchbook idea development, and the use of drawing as a means of self-expression. Prerequisite: enrollment in FA305. 3 credits (R,E).

FA356 Drawing Seminar A critique class for advanced drawing students who are working on self-directed drawing projects or are experimenting with concepts or techniques outside conventional drawing traditions. Prerequisite: FA201, FA202, or FA235 or permission of instructor. 3 credits (E).



FA369 Advanced Life Painting An exploration of painting in oils and acrylics from the figure, emphasizing the use of spatial strategies, color mixing, qualities of light, and paint application techniques. Representational and abstract interpretations of the figure studied, as are historical precedents for life painting. Prerequisite: FA269. 3 credits (E).

FA370 Imaginative Drawing Nontraditional approaches to drawing, including working from dream imagery, inventing factitious realities, exploring abstraction, creating new tools to draw with, and experiments with mixed media. Prerequisite: FA201, FA205, FA301,or FA356. 3 credits (E).

FA401X 2D Senior Seminar A focus on the life-support aspects of being an artist, such as business and tax issues, applying for grants and residencies, finding a studio, photographing artwork, and writing a resume and artist's statement. Open only to seniors and graduate students. 3 credits (E).

FA405/406 Painting Combined sections with junior painting students to study and practice painting in oils, acrylics, and mixed media. Seniors work on self-defined degree projects in painting and are expected to develop a command of both technical and conceptual means in painting. Prerequisites: FA305/306 and FA335. 12 credits, two semesters (R).

FA435 Drawing for Painting Majors Drawing component to FA405 (Painting Majors), which meets each fall term only. Students explore the relationships between methods of drawing and painting, including drawing as a preparation for painting; sketchbook idea development, and the use of drawing as a means of self-expression. Prerequisite: enrollment in FA405. 3 credits (R,E).

FA460x 2D/3D Critique Combined sections of 2D and 3D seniors and graduate students. Interdisciplinary critiques focus on the quality of the goals, concepts, and techniques in student work. Open only to seniors and graduate students. 3 credits (E).

PRINTMAKING

PM100 Introduction to Printmaking An introduction to basic printmaking techniques, including monoprint, intaglio (etching), lithography, and relief printing, using an experimental and empirical approach to the graphic media. Emphasis is on investigating visual structures by means of the print process. 3 credits (E).

PM250 Artists' Books An examination of the unique book. Students have the opportunity to explore text and image in traditional and nontraditional approaches and formats. Projects focus on content, composition, paging sequence, format and materials. Students build their ideas using the processes and materials of painting, printmaking, sculpture, and mixed media. 3 credits (E).

PM260 Beginning Etching A presentation of basic intaglio skills: drypoint, hard and soft ground etching, and aquatint. Emphasis is on using the craft and the process of printmaking to explore the more familiar ideas of line, value, and form. 3 credits (R,E).

PM263 Alternative Photo Printmaking An introduction to light-sensitized materials used as tools in drawing, collage, painting, and printing. Through demonstrations, studio work, and critiques, students work in nontraditional techniques in photographic processes. No prior experience in photography or printmaking required. 3 credits (E).

PM264 Monoprint An exploration of this direct and immediate form of printing that bridges the worlds of painting, drawing, and printing. Emphasis is on visual thinking and the development of imagery through a combination of process, observation, and imaginative drawing. The techniques of water-base and oil-base printing, including collage, collagraph, and multiple plate printing are demonstrated. 3 credits (E).

PM266 Printmaking An introduction to the techniques necessary to develop a print as a part of the artistic process. The course reviews basic processes and encourages the development of individual imagery in printmaking. 3 credits (R).

PM270 Beginning Lithography An introduction to the drawing and printing of stone and metal plate lithography. The course emphasizes the development of visual ideas through the materials, tools, and chemistry of the lithographic process. 3 credits (R,E).

PM271 Relief Printing An introduction to relief printmaking, employing woodcut, linoleum cut, and letterpress printing. Students build imagery using conventional and unconventional approaches. 3 credits (E).

PM280 Silkscreen Printing An introduction to various processes in screen printing. Study of color, design, and drawing using techniques from handcut through photographic stencil making. 3 credits (R,E).

PM 290X Silkscreen and Digital Imaging Traditional silkscreen techniques with alternative computer-aided silkscreen printing processes. Stencil making, four-color, pre-press separations, and the use of Photoshop, Quark XPress and Illustrator applications are demonstrated. Basic computer skills required. Prerequisite: PM280 or permission of instructor. 3 credits (E).

PM305/306 Printmaking Combined studio of junior and senior printmakers. Students analyze the use of printmaking within a personal body of work. This exploration of mixed-media techniques culminates in the publication of a folio or limited edition book of prints. Prerequisite: PM266. 12 credits (two semesters) (R,E).

PM360/460 Intermediate and Advanced Etching An exploration of a variety of advanced etching techniques to teach the basic fundamentals of color and multiplate printing. The course is designed for students who want to work more independently toward developing a series of images. Prerequisite: PM260/360. 3 credits (E).

PM367/467 Drawing into Print Concurrent projects in drawing and printmaking to address the dialogue between concept and process. Students explore techniques in hand-pulled jumbo relief and monoprint, and presswork in drypoint, etching, and lithography. Students follow work from observation, imagination, and the influences of process as means of discovery and image building. Prerequisites: 200-level drawing or painting for PM367; 300-level drawing for PM467. 3 credits (R,E).

PM370/470 Intermediate and Advanced Lithography Increased independence in studio work through investigation of special printing and drawing techniques, including color lithography. Printing skills are emphasized. Students work more independently in their aesthetic and technical research to create and produce original prints. Prerequisite: PM270/370. 3 credits (E).

PM380 Intermediate Silkscreen Printing A workshop to build basic screen printing techniques and more complicated applications of this medium. Darkroom and photo processes are stressed. Lectures and demonstrations include a variety of processes from paper to fabric printing. Emphasis is on developing those skills into a means of expression with attention to printing techniques. Prerequisite: PM280. 3 credits (E).

PM390/490 Print Folio An introduction to professional fine art printing. Issues of collaboration, ethics and distribution are discussed in class and researched further through gallery and museum visits. Students collaborate to produce an exchange folio of their own work. A portion of the semester is spent producing an edition with a visiting artist as part of the Master Print series, and working with one faculty member to produce a limited edition. Prerequisites: PM260, PM270, and PM280. 3 credits (E)

PM401 Printmaking Seminar A seminar for advanced printmaking students that incorporates group studio projects and individual research topics. Prerequisite: A 300-level printmaking course. 3 credits (E).

PM405/406 Printmaking Continued personal development through an intense study of drawing, color, and design. Toward the end of the first semester, students plan a thesis project, which they develop and present during the second semester. Prerequisite: PM305/306. 12 credits (two semesters) (R,E).

PM 410X Senior Print Portfolio Seniors design individual prints and work together to organize and print a group portfolio. Students work with artists invited to the Master Print program. The class assists in producing a print for these artists during the semester. Open to others only with permission of instructor. 3 credits (E).



3-dimensional Fine Arts

FACULTY

CHAIR: JANNA LONGACRE Professor of Fine Arts 3D: B.F.A., Rhode Island School of Design; M.F.A., University of Michigan; Massachusetts Artists Foundation grant; National Endowment for the Arts funded installation, Smith College Museum; exhibitions: Morris Museum, New Jersey; Bruce Museum, Connecticut; Newport Art Museum, Rhode Island; Laumeier International Sculpture Park, St. Louis, Missouri.

RICHARD BROWN Professor of Fine Arts 3D: B.F.A., University of Georgia; M.F.A., Washington University; M.Arch., Harvard University; Ford Foundation Grant, Ohio Arts Council, "Aid to Individual Artists"; Mass Council Finalist Award; National Endowment for the Arts grant for installation at the DeCordova Museum and Sculpture Park; Group Leader, MassArt "Mexico/Maya Expedition"; exhibits locally, nationally, internationally.

DAN DAILEY Professor of Glass: B.F.A., Philadelphia College of Art; M.F.A., Rhode Island School of Design; entire dining room commission, Beverly Hills, CA; illuminated mural commission, Town of Vail, CO; mural and sculpture commission at Rockefeller Center, New York; stair railing commission, Zurich; permanent installation, Los Angeles County Museum of Art, 20th Century Fine Arts Galleries; member of the board of directors, Haystack Mountain School of Crafts, Deer Island, Maine; on the National Advisory Board, University of the Arts, Philadelphia; one-man retrospective, Philadelphia College of Art and Renwick Gallery, Smithsonian Institute, Washington D.C.; work owned by Museum of Fine Arts, Boston; Musee des Arts Decoratif du Louvre, Paris; Metropolitan Museum of Art, NYC; Musee des Arts Decoratifs, Lausanne; Los Angeles County Museum of Art; and in over 30 museums worldwide.

GEORGE MOSSMAN GREENAMYER Professor of Sculpture: B.F.A., Philadelphia College of Art; M.F.A., University of Kansas; fellow: Center for Advanced Visual Studies, M.I.T.; awards: Artists Fellowship Grant, Massachusetts Arts and Humanities Foundation; Louis Comfort Tiffany Foundation Grant; Research Fellowship, C.A.V.S., M.I.T.; public art commissions: Ames, Iowa; Anchorage, Alaska; Baltimore, Maryland; Bethesda, Maryland; Fairbanks, Alaska; Germantown, Maryland; Lynn, Massachusetts; Toledo, Ohio; Cambridge, Massachusetts; Milwaulkee, Wisconsin; Wilmington, Delaware; Eugene, Oregon; Tucson, Arizona; Longmont, Colorado; Corning, New York; Charlotte, North Carolina.

JUDY HABERL Associate Professor of Sculpture: B.F.A., University of Northern Colorado; M.F.A., School of the Museum of Fine Arts/Tufts University; fellowships and grants: Howard Foundation; L.E.F. Foundation; Massachusetts Cultural Council; United States Gypsum Corp.; exhibitions: Institute of Contemporary Art, Boston; Stux Gallery; Rose Art Museum, Brandeis University; Akin Gallery, Boston; Ghost Town in Goodbye to Apple Pie, DeCordova Museum; Plymouth State College, NH; A & A Gallery, Yale University; A.I.R. Gallery, NYC; Kansas State University.

ALAN KLEIN Professor of Glass: B.S., Southern Connecticut State University; M.F.A., Rochester Institute of Technology; grants: National Endowment Artist-in-Residence; New York State Grant (Art Park); finalist, Mass. Council of the Arts Grant; collections: Corning Museum, Leigh Yawkey Woodson Museum, Museum of Fine Arts, Boston; Board of Directors, Glass Art Society.

BEN RYTERBAND Professor of Ceramics: B.A., Antioch College; M.F.A., Rhode Island School of Design; First Place Awards, Marietta College Crafts Nationals; "Earthenware-U.S.A." Scottsdale, AZ; "Functional Ceramics, 1972-82," Rose Art Museum, Brandeis University; "Containers Revisited," Tyler School of Art; "Strictly Functional National," Pennsylvania.

JILL SLOSBURG-ACKERMAN Professor of Fine Arts 3D: B.F.A., School of the Museum of Fine Arts; M.F.A., Tufts University; National Endowment for the Arts Grant; fellow, Mary Ingram Bunting Institute, Radcliffe College; Artists Foundation Grant; exhibitions: Nancy Margolis Gallery, New York; Bellevue Art Museum, Washington; Genovese Gallery, Boston; Artwear, New York.

CHARLES A. STIGLIANO Professor of Sculpture: B.F.A., Philadelphia College of Art; M.F.A., University of North Carolina; Gross-McLeaf Award for Sculpture; solo exhibition: Ashuah Irving Gallery, Boston, 1995; commissions: "Ramada Renaissance," Times Square, NYC; Baltimore Aquarium; North Shore Jewish Community Center.

ANN PETERS WESSMAN Associate Professor of Fine Arts 3D, Fibers: B.S., Skidmore College; M.F.A., Cranbrook Academy of Art; Kara Belamer Textile Award; finalist, the Artists Foundation Fellowship; one-person show, Bucknell University.

JOSEPH WOOD Assistant Professor of Metals: B.S., State University of New York at Buffalo; M.F.A., Kent State University; site project: Art Park, New York; National Endowment for the Arts Fellowship; Massachusetts Arts Council Finalist Award; co-curator: "Jewelry's Epiphanies", Boston; exhibits internationally.

CERAMICS

			credits
		FOUNDATION YEAR	30
		SOPHOMORE YEAR	
TOA200		3D Design: Concepts & Processes	3
TOA201		3D Design: Projects in Wood	3
CER202		Handbuilding	3
CER203		Wheelworking	3
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSD		Elective	3
		Studio Electives	6
			30
		JUNIOR YEAR	
CER300	F	3D Seminar: Ceramics **	3
CER301	S	3D Seminar: Ceramics**	3
CER350	F	Advanced Ceramic Studio**	3
CER351	S	Advanced Ceramic Studio**	3
CSC		Elective	3
CSB/C/D		Elective	3
CSA/B/C/D		Elective	3
		Studio Electives	9
			30
		SENIOR YEAR	
TOA400	F	Fine Arts 3D Senior Seminar	3
CER401	S	3D Seminar: Ceramics**	3
CER450	F	Advanced Ceramic Studio**	3
CER451	S	Advanced Ceramic Studio**	3
CSA		Elective	3
CSB/C/D		Elective	3
CSB/C/D		Elective	3
		Studio Electives	9
			30

SUMMARY

Studio Foundation	18
Ceramics/TOA	36
Critical Studies	42
Studio Electives*	24
	120

Students are encouraged to take one or two TOA Theme courses as well as all professional ceramics electives including CER302. Ceramic Materials: Clay; CER303 Ceramic Materials: Color and Surface.

* Up to 9 studio elective credits may be fulfilled by taking CS courses

** Junior and Senior students must enroll each semester in 3D Seminar and Advanced Studio.

FIBERS

			credits
		FOUNDATION YEAR	30
		SOPHOMORE YEAR	
TDA200		3D Design: Concepts & Processes	3
TDA201		3D Design: Projects in Wood	3
FIB		200 Level Fibers Electives	6
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSD		Elective	3
		Studio Electives	6
			30
		JUNIOR YEAR	
FIB300	F	3D Seminar: Fibers**	3
FIB301	S	3D Seminar: Fibers**	3
FIB350	F	Advanced Fibers Studio**	3
FIB351	S	Advanced Fibers Studio**	3
CSC		Elective	3
CSB/C/D		Elective	3
CSA/B/C/D		Elective	3
		Studio Electives	9
			30
		SENIOR YEAR	
TDA400	F	Fine Arts 3D Senior Seminar	3
FIB401	S	3D Seminar: Fibers**	3
FIB450	F	Advanced Fibers Studio**	3
FIB451	S	Advanced Fibers Studio**	3
CSA		Elective	3
CSB/C/D		Elective	3
CSB/C/D		Elective	3
		Studio Electives***	9
			30
		SUMMARY	
		Studio Foundation	18
		Fibers/TDA	36
		Critical Studies	42
		Studio Electives*	24
			120

Students are encouraged to take one or two TDA theme course as well as professional Fibers electives

GLASS

			credits
		FOUNDATION YEAR	30
		SOPHOMORE YEAR	
TDA200		3D Design: Concepts & Processes	3
TDA201		3D Design: Projects in Wood	3
GL231		Glassblowing	3
GL232		Cold Glassworking Techniques	3
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSD		Elective	3
		Studio Electives	6
			30
		JUNIOR YEAR	
GL300	F	3D Seminar: Glass**	3
GL301	S	3D Seminar: Glass**	3
GL350	F	Advanced Glass Studio**	3
GL351	S	Advanced Glass Studio**	3
CSC		Elective	3
CSB/C/D		Elective	3
CSA/B/C/D		Elective	3
		Studio Electives	9
			30
		SENIOR YEAR	
TDA400	F	Fine Arts 3D Senior Seminar	3
GL401	S	3D Seminar: Glass**	3
GL450	F	Advanced Glass Studio**	3
GL451	S	Advanced Glass Studio**	3
CSA		Elective	3
CSB/C/D		Elective	3
CSB/C/D		Elective	3
		Studio Electives	9
			30
		SUMMARY	
		Studio Foundation	18
		Glass/TDA	36
		Critical Studies	42
		Studio Electives*	24
			120

Students are encouraged to take one or two TDA Theme courses as well as all professional glass electives.

METAL

			credits
		FOUNDATION YEAR	30
		SOPHOMORE YEAR	
TDA200		3D Design: Concepts & Processes	3
TDA201		3D Design: Projects in Wood	3
MTL210	F	Beginning Metals	3
MTL220	S	Intermediate Metals	3
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSD		Elective	3
		Studio Electives	6
			30
		JUNIOR YEAR	
MTL300	F	3D Seminar: Metals**	3
MTL301	S	3D Seminar: Metals**	3
MTL350	F	Advanced Metals Studio**	3
MTL351	S	Advanced Metals Studio**	3
CSC		Elective	3
CSB/C/D		Elective	3
CSA/B/C/D		Elective	3
		Studio Electives	9
			30
		SENIOR YEAR	
TDA400	F	Fine Arts 3D Senior Seminar	3
MTL401	S	3D Seminar: Metals**	3
MTL450	F	Advanced Metals Studio**	3
MTL451	S	Advanced Metals Studio**	3
CSA		Elective	3
CSB/C/D		Elective	3
CS/B/C/D		Elective	3
		Studio Electives	9
			30
		SUMMARY	
		Studio Foundation	18
		Metals/TDA	36
		Critical Studies	42
		Studio Electives*	24
			120

Students are encouraged to take one or two TDA Theme courses as well as all professional Metals electives

SCULPTURE

			credits
		FOUNDATION YEAR	30
		SOPHOMORE YEAR	
TDA200		3D Design: Concepts & Processes	3
TDA201		3D Design: Projects in Wood	3
SC		200 Level Sculpture Electives	6
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSD		Elective	3
		Studio Electives	6
			30
		JUNIOR YEAR	
SC300	F	3D Seminar: Sculpture**	3
SC301	S	3D Seminar: Sculpture**	3
SC350	F	Advanced Sculpture Studio**	3
SC351	S	Advanced Sculpture Studio**	3
CSC		Elective	3
CSB/C/D		Elective	3
CSA/B/C/D		Elective	3
		Studio Electives	9
			30
		SENIOR YEAR	
TDA400	F	Fine Arts 3D Senior Seminar**	3
SC401	S	3D Seminar: Sculpture**	3
SC450	F	Advanced Sculpture Studio**	3
SC451	S	Advanced Sculpture Studio**	3
CSA		Elective	3
CSB/C/D		Elective	3
CSB/C/D		Elective	3
		Studio Electives	9
			30
		SUMMARY	
		Studio Foundation	18
		Sculpture/TDA	36
		Critical Studies	42
		Studio Electives***	24
			120





* Up to 9 studio elective credits may be fulfilled by taking CS courses

** Junior and Senior students must enroll each semester in 3D Seminar and Advanced Studio

*** Students are encouraged to take one or two TDA Theme courses as well as all professional Sculpture electives

FINE ARTS 3D MINOR

A student can minor in the 3D Department by petitioning the FA3D department chairperson and the appropriate studio faculty (i.e. Ceramics, Fibers, Glass, Metals, or Sculpture).

That student will work in consultation with the appropriate faculty to design a program. A minimum of 18 credits (6 courses) in the department is required.

Students take these courses in this or a similar sequence:

TDA200			Concepts and Processes 3
TDA201			Projects in Wood 3
			Two 200 level concentration-specific courses 6
			Two 300 or 400 level concentration-specific courses 6
			18

Note: If the student's portfolio illustrates competence in a particular area, some course pre-requisites may be waived.

Students minoring in FA3D do not have studio spaces or review boards.



Dean Smith
junior SCULPTURE

COURSE DESCRIPTIONS

FINE ARTS 3D

3D ART

TDA200 3D Design Concepts and Processes Issues related to object making, including conceptual development, drawing, model making and structural problem solving. Weekly assignments explore form limitations with material possibilities. 3 credits (R).

TDA201 3D Design: Projects in Wood An introduction to object building in the woodshop. Students learn the proper use and application of hand and power tools, material selection, and safety issues. Weekly projects incorporate design/concept problem solving with various construction form making techniques. 3 credits (R).

TDA300 Drawing for Object Makers A drawing studio in which students can explore different methods and applications of drawing appropriate for object makers. Discussion and projects include using drawing as a tool to understand space, to discover the various possibilities of an object, and/or to incorporate it with an object. Students are encouraged to experiment with various materials, techniques, and formats. 3 credits (E).

TDA310 -TDA316 Theme An examination of contemporary concepts and modes of art making common to the 3D disciplines. Theme topics offered each semester vary, reflecting current art issues and faculty specialization. These cross-disciplinary seminars combine lecture and studio with specific assignments, visiting artists, and field trips. Recommended for juniors, seniors, and graduate students. 3 credits (R,E).

TDA310 Theme: Narrative An investigation of traditional and modern uses of symbols through objects and place. Projects cover storytelling, literary comparisons, and analogies with ancient and personal ritual objects and images. 3 credits (E).

TDA311 Theme: Function in Art and Design An examination of historical and contemporary issues concerning how objects have functioned in various cultures and societies. Topics include objects of ceremonial, decorative, and symbolic use and objects used daily. Students investigate individual movements or artists of interest and create a body of work that addresses their own ideas about art that has a use. 3 credits (E).

TDA312 Theme: Installation An examination of issues of site and space as a primary component in contemporary art making. Projects deal with site specificity particular to sociopolitical and psychological issues, multimedia possibilities, and temporal conditions. The course also addresses issues related to documentation of installation work. 3 credits (E).



TDA313 Theme: Mixed Media The use of multiple media in object making. The course investigates traditional, and non-traditional art materials and methods. Projects deal with issues related to language associated with materials, methods of incorporation, and modification. 3 credits (E).

TDA314 Theme: Object and Image Broad exploration of artists and artworks that incorporate sculpture and photography. Students investigate contemporary applications and techniques. Projects include alternative photo methods. Prerequisite: Darkroom experience or any FA3D elective. 3 credits (E).

TDA316 Theme: Public Art An examination of the processes involved in designing site-specific public art projects. Lectures and discussions cover all aspects of making art for public places, including application processes, concept development, architectural drawing, model making, liabilities, and contracting. Specific projects are assigned to each student. 3 credits (E).

TDA400 Fine Arts 3D Senior Seminar An examination of the business aspects of being an artist and a survey of career options and graduate school possibilities. Various professionals visit the class, including accountants, gallery directors, curators, lawyers, working artists, and public art directors. Students prepare a professional portfolio, which includes a resume and statement of intent, and give several presentations. Students are required to leave a copy of these materials in the FA3D office upon graduation. This course is required of all seniors in FA3D and is offered in the fall semester only. 3 credits (R).

CERAMICS

CER201 Introduction to Ceramics An overview of ceramic processes, introducing students to various handbuilding, wheelworking, slip/glaze applications, and kiln-firing processes. Projects deal with aesthetic concerns common to both sculpture and vessel-making. 3 credits (E).

CER/SC202 Handbuilding Exploration and instruction to develop technical, aesthetic, and skills in ceramic handbuilding processes. Projects are geared toward using clay as a versatile material for all types of object making. Students investigate historical and contemporary artists and techniques. Various tools include the slab roller, extruders, plaster molds, and sand blaster. Slip/glaze applications include both high and low-fire techniques with gas and electric kilns. 3 credits (R,E).

CER203 Wheelworking An introduction to the potter's wheel as a tool for clay form making. Projects explore various techniques, development of skill and experimentation with functional and nonfunctional formats. Slip/glaze applications include both high- and low-fire techniques with gas and electric kilns. 3 credits (R,E).

CER300/301 3D Seminar: Ceramics A forum for discussion of current contemporary art making issues in the medium of clay. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. With faculty assistance, students define and develop two bodies of work for each semester. This work must explore different technical areas of clay object making and firing. An active journal with source material related to the student's work is required, as are mid-semester critiques and final semester review boards. Prerequisite: 6 credits of 200- or 300-level ceramic electives. 6 credits (two semesters) (R).

CER302 Ceramic Materials: Clay An investigation of clays, clay-based surfaces, and kiln-firing technology. Students work both theoretically and empirically to develop personal perspective and practical knowledge. Prerequisite: Any 200-level ceramic elective. 3 credits (R,E).

CER303 Ceramic Materials: Color and Surface Development of theoretical and practical understanding of ceramic color and surface. Students research specific projects, which include formulation, application, testing, and firing procedures. Prerequisite: CER302 or permission of instructor. 3 credits (R,E).

CER/SC304 Ceramic Sculpture Advanced study of aesthetic and technical information as it applies to contemporary ceramic sculpture. Projects include personal concept development with ceramic technologies, investigations into alternative clay techniques, and mixed media, installation and site-specific considerations. Prerequisite: Any 200-level ceramic elective or permission of instructor. 3 credits (E).

CER305 Ceramic Casting An exploration of plaster, casting slips, mold making, and other supportive techniques in the creation of vessels and nonvessel formats. Prerequisite: Any 200-level ceramic elective or permission of instructor. 3 credits (E).

CER306 Advanced Wheelworking An opportunity to develop more sophisticated techniques and strategies through more challenging throwing instruction and assignments. Individual projects, research presentations, and work in a variety of clays and temperature ranges promote broader perspective and more personal definition. Prerequisite: CER203 or permission of instructor. 3 credits (E).

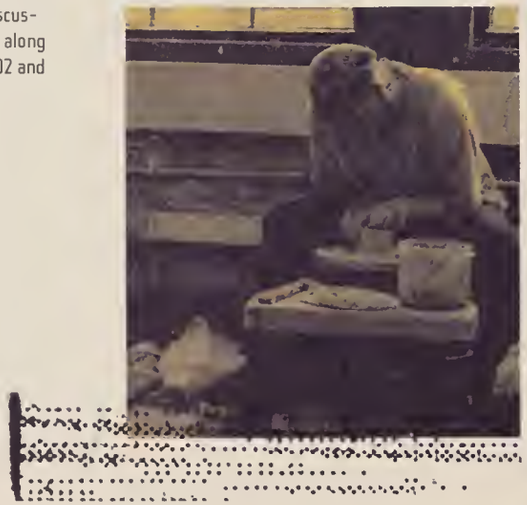
CER308 Clay: Multiples, Sets and Editions Production of ceramic objects that are developed within a series format. Projects include unique pieces that are part of a related series and limited editions of identical objects. Ideas explored include architectural relief tiles, tableware, and various sculptural formats. Mold making and ceramic casting processes are incorporated with various low - and high-fire glaze options. Prerequisite: Any 200-level ceramic elective or permission of instructor. 3 credits (E).

CER309 Clay: Tiles, Mosaics and Reliefs Production and use of tiles, mosaics, and reliefs. The course explores historical and contemporary uses of clay in architecture and various firing techniques in gas and electric kilns. Projects include design considerations, fabrication methods including mold and die processes and installation techniques. Prerequisite: Any 200-level ceramic elective or permission of instructor. 3 credits (E).

CER350/351 Advanced Ceramics Studio Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, model making, and journals to the creative process. Through assigned projects and workshops, students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the ceramics medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Prerequisite: CER202 and CER203. 6 credits (two semesters) (R,E).

CER401 3D Seminar: Ceramics A forum for discussion of current issues in contemporary clay object making. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium. Mid-semester critiques and final semester review boards are required. Before graduation, students are required to document their work and submit 10-20 slides of their final projects to the FA3D department. Prerequisite: CER300/301. 3 credits (R).

CER450/451 Advanced Ceramics Studio Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, model making, and journals to the creative process. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the clay medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Prerequisite: 6 credits of 200- or 300-level ceramic electives. 6 credits (two semesters) (R,E).



FIBERS

FIB/SC221 Flexible Structures An exploration of traditional and nontraditional methods of form making using a variety of flexible, soft, or fibrous materials. Projects explore both technical and conceptual possibilities. Students investigate materials for their potential as sculptural, architectural, functional objects and as mixed-media installations and site-specific environments. 3 credits (E).

FIB222 Introduction to Weaving An introduction to principles and techniques of floor loom weaving, including warp preparation, dressing the loom, pattern drafting, basic loom-controlled and weaver-controlled weaves. Slide lectures introduce historical and contemporary applications of woven imagery, which students apply to projects that emphasize technical and conceptual experimentation. 3 credits. (E).

FIB223 Surface Design on Fabric/Resist An introduction to fabric dyes, materials, and techniques used in traditional and nontraditional methods of surface design. Japanese, African, and Indonesian techniques for tie-dye, batik, paste resist and hand painting on fabric are studied. Projects emphasize development of personal expression and technical proficiency. 3 credits (E).

FIB224 Papermaking An introduction to traditional and experimental methods of hand papermaking, with an emphasis on papermaking as an expressive art medium. Projects explore 2D and 3D concepts and techniques, including sheet forming and casting. Emphasis is on personal expression and technical proficiency. 3 credits (E).

FIB/AE225 Fibers and Cross-Cultural Education A cross-cultural study of our rich fiber heritage as it applies to contemporary artists and teachers. Students explore the potential of fiber materials as expressive art medium to be used in classroom situations. The course combines individual studio projects with research and discussion, ranging from traditional/folk modes to unique contemporary formats. 3 credits (E).

FIB226 Surface Design on Fabric/Printing An introduction to various methods of screen printing on fabric with dyes and pigments. Projects incorporate photographic and cut stencil techniques used in one of kind imagery and repeat pattern surfaces. Emphasis is on personal expression and technical experimentation. 3 credits (E).



FIB227 Introduction to Fibers An overview of traditional and contemporary fiber-related processes used in art making. Various processes, including plaiting, coiling, knotting, netting, stitching and felt making, are used in many methods of form and image making. Projects encourage technical experimentation in various formats, including objects with specific functions, sculpture, assemblage, and installation. 3 credits (E).

FIB300/301 3D Seminar: Fibers A forum for discussion of current contemporary art making issues in fiber mediums. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. With faculty assistance, students define and develop a personal body of work. An active journal with source material related to this work is required, as are mid-semester critiques and final semester review boards. Prerequisite: 6 credits Fiber electives. 6 credits (two semesters) (R,E).

FIB322 Intermediate Weaving An exploration of more complex weaving techniques, including computer-aided drafting, multiple harness, 3D weaves, and ikat. Projects emphasize contemporary uses of woven imagery and forms along with personal expression. Prerequisite: FIB222. 3 credits (E).

FIB324 Advanced Papermaking An opportunity for students who have a basic understanding of papermaking processes to expand and refine technical skills and aesthetic concepts in 2D and 3D approaches to handmade paper. Students explore advanced techniques and contemporary applications, including sculptural object making, mixed-media objects, installations, and site-specific environments. Emphasis is on the development of a personal body of work. Prerequisite: FIB224 or permission of instructor. 3 credits. (E).



Peg Conlon senior
FIBERS

FIB350/351 Advanced Fibers Studio Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing and journals to the creative process. Through assigned projects and workshops, students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the fiber medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Prerequisite: 6 credits 200- or 300-level Fiber electives. 6 credits (two semesters) (R,E).

FIB401 3D Seminar: Fibers A forum for discussion of current issues in contemporary fiber object making. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits, and exhibitions are incorporated. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium. Mid-semester critiques and final semester review boards required. Before graduation, students are required to document their work and submit 10-20 slides of their final projects to the FA3D department. Prerequisite: FIB300/301. 3 credits (R).

FIB422 Advanced Weaving An opportunity to expand and refine technical skills and aesthetic concepts in 2D and 3D weaving applications. Emphasis is on the development of a related personal body of work that incorporates contemporary uses of woven imagery and form making. Prerequisite: FIB322. 3 credits (E).

FIB450/451 Advanced Fibers Studio Development of a focused, coherent body of work through coordination of the student's personal sources, intent, and technical abilities. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Prerequisites: FIB350/351. 6 credits (two semesters) (R,E).

GLASS

GL231 Glassblowing An introduction to basic glassblowing techniques used to make vessels and sculptural forms. Group glassblowing clinics encourage team work. Progressively more difficult assignments develop skill and concepts. Historical and contemporary glass techniques, designs, and applications are discussed and incorporated into student work. 3 credits (R,E).

GL232 Cold Glassworking Techniques An introduction to techniques, tools, and equipment used in fabricating and assembling glass objects. Topics include equipment and technical information used to cut, grind, polish, drill and sand-blast glass. Proper use and maintenance of all equipment is stressed. Historical and contemporary glass techniques, designs, and applications are discussed and incorporated into student work. Emphasis is on personal expression and technical proficiency. 3 credits (R,E).

GL234 Hot Glass Casting An introduction to technical information used in the process of casting molten glass. Topics include various mold making and mixed-media applications. Proper use and maintenance of all equipment is stressed. Historical and contemporary glass techniques, designs, and applications are discussed and incorporated into student work. Projects emphasize personal expression and experimentation, and technical proficiency. 3 credits (E).

GL300/301 3D Seminar: Glass A forum for discussion of current contemporary art making issues in the medium of glass. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits, and exhibitions are incorporated. With faculty assistance, students define and develop a personal body of work. An active journal with source material related to this work is required, as are mid-semester critiques and final semester review boards. Prerequisite: GL231 and GL232. 6 credits (two semesters) (R,E).

GL/SC333 Sculptural Glass Aesthetic and technical information that applies to contemporary glass sculpture. Projects include personal concept development with glass technologies, investigations into kiln processes, including pate de verre, slumping, and mixed media. Historical and contemporary glass techniques, designs, and applications are discussed and incorporated into student work. Proper use and maintenance of all equipment is stressed. Prerequisite: Any 200-level glass elective or permission of instructor. 3 credits (E).

GL334 Advanced Glassblowing Challenging design and technical possibilities in functional and sculptural formats. Students incorporate advanced techniques into specific projects. Historical and contemporary glass techniques, designs, and applications are discussed and incorporated into student work. Projects emphasize personal expression and experimentation, and technical proficiency. Prerequisite: GL231. 3 credits (E).

GL350/351 Advanced Glass Studio Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, model making, and journals to the creative process. Through assigned projects and workshops, students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the glass medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Prerequisite: GL231/GL232. 6 credits (two semesters) (R,E).

GL401 3D Seminar: Glass A forum for discussion of current issues in contemporary glass object making. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium. Mid-semester critiques and final semester review boards required. Before graduation, students are required to document their work and submit 10-20 slides of their final projects to the FA3D department. Prerequisite: GL300/301. 3 credits (R).

GL450/451 Advanced Glass Studio Production of a consistent, advanced body of work. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Prerequisite: GL350/GL351. 6 credits (two semesters) (R,E).



METALS

MTL200 Jewelry An introduction to basic issues and techniques unique to jewelry making as a creative and expressive medium. Students discuss traditional and contemporary attitudes toward body adornment and learn the techniques of basic fabrication (cold-joining, sawing, soldering, finishing), lost-wax casting, and stone setting. Projects use precious metals and common materials. Proper use and maintenance of all equipment is stressed. 3 credits (E).

MTL210 Beginning Metals An introduction to basic metal-working techniques, focusing on design and function. Assignments cover problems that are both aesthetic and technical. Metal fabrication, inlay, forging, sinking, and stone setting are introduced. Proper use and maintenance of all equipment is stressed. 3 credits (R,E).

MTL220 Intermediate Metals Study in Series: Development of a personal style through a series of projects based on one source. Projects include technical and aesthetic experimentation in casting, raising (sheet form making), etching, and chasing and repousse. Prerequisite: MTL200 or MTL210. 3 credits (R,E).

MTL230 Color and Metals An examination of the color palette available for metals. Projects include enameling, patination, ally-making, and painting. Proper use and maintenance of all equipment is stressed. 3 credits (E).

MTL/SC253 Welding An introduction to the construction of steel sculpture produced through oxy-gas and arc welding. Students learn forging and machine shop practices. 3 credits (E).

MTL300/301 3D Seminar: Metals A forum for discussion of current contemporary art making issues in the medium of metal. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits, and exhibitions are incorporated. With faculty assistance, students define and develop a personal body of work. An active journal with source material related to this work is required, as are mid-semester critiques and final semester review boards. Prerequisite: MTL210 and any metals elective. 6 credits (two semesters) (R).

MTL322 Advanced Jewelry Challenging design and technical possibilities in specific projects. Advanced techniques include advanced stone setting, advanced casting (vulcanized rubber molding and bi-metal casting); embellishing techniques include graination and Kumboo. Projects emphasize personal expression and experimentation, and technical proficiency. Prerequisite: MTL200. 3 credits (E).



MTL/SC323 Sculptural Forming An introduction to form making techniques for nonferrous metals appropriate for sculptural and vessel applications. Historical and contemporary metal techniques (including sinking, raising, planishing and eccentric forming) are demonstrated and discussed. Emphasis is on personal expression and technical proficiency. Proper use and maintenance of all equipment is stressed. Prerequisite: MTL 200 or MTL 210 or permission of instructor. 3 credits (E).

MTL350/351 Advanced Metals Studio Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, model making, and journals to the creative process. Students propose and complete three projects. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Prerequisite: MTL 210 and any metals elective. 6 credits (two semesters) (R,E).

MTL401 3D Seminar: Metals A forum for discussion of current issues in contemporary metal object making. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits, and exhibitions are incorporated. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium. Mid-semester critiques and final semester review boards required. Before graduation, students are required to document their work and submit 10-20 slides of their final projects to the FA30 department. Prerequisite: MTL300/301. 3 credits (R).

MTL450/451 Advanced Metals Studio Production of a consistent, advanced body of work. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Prerequisite: MTL 350/351. 6 credits.(two semesters)(R,E).

SCULPTURE

SC200 Sculpture Studio An overview of sculptural problems and applications, including structural, technical, and environmental considerations. Topics offered each semester reflect the instructor's specialization. Projects incorporate traditional and nontraditional materials for object making. 3 credits (E).

SC201 Foundry Process in Sculpture An introduction to the foundry process. Students make bronze and aluminum castings using processes of greensand and lost-wax ceramic shell casting. Course covers mold making, casting, and chasing. Emphasis is on personal expression and technical proficiency. Proper use and maintenance of all tools is stressed. 3 credits (E).

SC/CER202 Ceramic Handbuilding Development of technical and aesthetic skills in ceramic handbuilding processes. Projects are geared toward using clay as a versatile material for all types of object making. Historical and contemporary artists and techniques are investigated. Various tools include the slab roller, extruders, plaster molds, and sand blaster. Slip/glaze applications include both high- and low-fire techniques with gas and electric kilns. 3 credits (R,E).

SC203 Mold making and Casting Techniques A study of rigid and flexible mold making and various casting materials such as hydrostone, hydrocal, and concrete. Projects incorporate conceptual experimentation along with the development of technical skills. Proper use and maintenance of all tools is stressed. 3 credits (E).

SC/FIB221 Flexible Structures An exploration of traditional and nontraditional methods of form making using a variety of flexible, soft, or fibrous materials. Projects explore both technical and conceptual possibilities. Students investigate materials for their potential as sculptural, architectural, and functional objects and in mixed media installations and site-specific environments. 3 credits (E).

SC251 Figurative Clay A study of the construction of portrait and figure executed from life in clay. Students learn to use plaster as a casting medium. 3 credits (E).

SC/MTL253 Welding An introduction to the construction of steel sculpture produced through oxy-gas and arc welding. Students learn forging and machine shop practices. 3 credits (E).

SC260 Wood Carving An introduction to wood-carving methods with basic information about types of wood and traditional uses. Demonstrations cover use and care of mallets, chisels, and knives. Proper use and maintenance of all tools is stressed. 3 credits (E).

SC300/301 3D Seminar: Sculpture A forum for discussion of current contemporary art making issues in sculpture. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. With faculty assistance, students define and develop a personal body of work that represents depth and breadth of exploration of appropriate media. An active journal with source material related to this work is required, as are mid-semester critiques and final semester review boards. Prerequisite: 6 credits SC200 or 300-level electives. 6 credits (two semesters) (R,E).

SC/CER304 Ceramic Sculpture Advanced study of aesthetic and technical information as it applies to contemporary ceramic sculpture. Projects include personal concept development with ceramic technologies, alternative clay techniques, mixed media, installations, and site-specific considerations. Prerequisite: Any 200-level ceramic elective or permission of instructor. 3 credits (E).

SC305 Wood Structures An exploration of wood as a sculptural medium. Projects incorporate conceptual experimentation and technical skill development. Proper use and maintenance of all tools is stressed. Prerequisite: TOA201 or woodshop elective. 3 credits (E).

SC/MTL323 Sculptural Forming An introduction to form making techniques for nonferrous metals appropriate for sculptural and vessel applications. Historical and contemporary metal techniques (including sinking, raising, planishing, and eccentric forming) are demonstrated and discussed. Emphasis is on personal expression and technical proficiency. Proper use and maintenance of all equipment is stressed. Prerequisite: MTL 200 or MTL 210 or permission of instructor. 3 credits (E).

SC/GL333 Sculptural Glass Aesthetic and technical information that applies to contemporary glass sculpture. Projects include personal concept development with glass technologies, investigations into kiln processes, including pate de verre, slumping, and mixed media. Historical and contemporary glass techniques, designs, and applications are discussed and incorporated into student work. Proper use and maintenance of all equipment is stressed. Prerequisite: Any 200-level glass elective or permission of instructor. 3 credits (E).

SC350/351 Advanced Sculpture Studio Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, model making, and journals to the creative process. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Prerequisite: 6 credits sculpture electives or permission of instructor. 6 credits (two semesters) (R,E).

SC353 Metal Fabrication and Blacksmithing Development of skills and techniques used in ferrous and nonferrous metal object making. Students learn hot forge processes and machine tooling. Projects incorporate conceptual experimentation and technical skill development. Proper use and maintenance of all equipment is stressed. Prerequisite: SC253. 3 credits (E).

SC354 Anatomical Structure An in-depth study of the bones and muscles of the human figure, working primarily in 3D form. Course covers movement, proportions, and development through growth and aging. Prerequisite: SC251. 3 credits (E).

SC352 Advanced Figurative Clay: Sculpture Advanced figure modeling stressing personal concepts in the use of the figure as a means of expression. Life-size modeling is encouraged. Prerequisite: 6 credits from SC251, SC252, or SC351. 6 credits (E).

SC401 3D Seminar: Sculpture A forum for discussion of current issues related to contemporary sculpture. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits, and exhibitions are incorporated. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of appropriate media. Mid-semester critiques and final semester review boards required. Before graduation, students are required to document their work and submit 10-20 slides of their final projects to the FA30 department. Prerequisite: SC300/301. 3 credits (R).

SC450/451 Advanced Sculpture Studio Production of a consistent, advanced body of work. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of appropriate media. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Prerequisite: SC350/351. 6 credits (two semesters) (R,E).

Media & Performing Arts

FACULTY

Chair: JOHN HOLLAND Associate Professor of Media and Performing Arts: M.A., Lesley College; composer, author, recording artist; published works for solo players and small ensembles; published performance texts; recordings of electronic and computer music.

ERICKA BECKMAN Associate Professor of Filmmaking: B.F.A., Washington University; M.F.A., California Institute of the Arts; studied The Whitney Program; 1994 National Endowment of the Arts Media Projects grant; photographs published in Semblance and Meditation Papers, BOMB Magazine; film reviews in Artforum, Art in America, The Village Voice; several film exhibitions locally and internationally, distributed by American Federation of the Arts, MOMA, and the British Film Institute.

BARBARA BOSWORTH Professor of Photography: B.S., Bowling Green State University; M.F.A., Rochester Institute of Technology; grants: Guggenheim Fellowship; New England Foundation for the Arts; Ruttenberg Fellowship; collections: Hallmark Photographic Collection, Kansas City, MO; Museum of Fine Arts, Houston, TX; National Museum of American Art, Washington, D.C.; Nevada Museum of Art, Reno, NV.

DONALD BURGY Professor of Studio for Interrelated Media: B.F.A., Massachusetts College of Art; M.F.A., Rutgers University; grants: National Endowment for the Arts, Rockefeller Foundation; The Artists Foundation.

LEILA DAW Professor of Studio for Interrelated Media: B.A., Wellesley College; M.F.A., Washington University School of Fine Arts; grants: National Endowment for the Arts, Mid American Arts Council, Missouri Arts Council, Illinois Art Council; lead artist on Design Team for the Metro Link Light Rail System, St. Louis; exhibitions: Atrium Gallery, St. Louis; A.I.R. Gallery, New York; Boston Sculptors at Chapel Gallery; Hamilton College, NY; "The Book Unbound," national touring artists' book show.

DOUG DUBOIS Visiting Professor of Photography: M.F.A, San Francisco Art Institute; exhibitions: Museum of Modern Art, New York; SITE, Santa Fe; New Langton Arts, San Francisco; Parco Gallery, Tokyo, Japan; collections: Museum of Modern Art, New York; San Francisco Museum of Modern Art; Victoria and Albert Museum, London; publications: "Mining Avella" Double Take; "Tuna Country" Terra Nova; awards: National Endowment for the Arts Visual Artist Fellowship; Eliot Porter Fellowship.

LEWIS KLAHR Visiting Assistant Professor of Studio for Interrelated Media: B.S., Empire State College SUNY; grants: Guggenheim Fellowship, 1992; National Endowment for the Arts, 1994 and 1995; New York State Council on the Arts, 1995, 1993 and 1989; Jerome Foundation, 1996; awards: The National Society of Film Critics gave a special citation for experimental work to The Pharaoh's Belt, 1994; solo shows: 1995 and 1991 Whitney Biennial; Cineprobe Museum of Modern Art 1994; Carnegie Museum, Pittsburgh, 1993.

DAWN KRAMER Assistant Professor of Studio for Interrelated Media: B.A., Sarah Lawrence College; grants: four Artists Foundation Choreography Awards; five National Endowment for the Arts Choreography Fellowships; commissions from the Massachusetts Cultural Council and Dance Umbrella; Founding Member, Artistic Director, choreographer, and performer with Boston Dance Collective, the area's longest-lived contemporary dance company.

MARK LAPORE Professor of Filmmaking: B.F.A., State University of New York at Binghamton; M.F.A., Massachusetts College of Art; grants: Jerome Foundation, 1991; Fulbright Fellowship, 1993; Guggenheim Fellowship, 1997.

SAUL LEVINE Professor of Filmmaking: B.A., Clark University; M.F.A., School of the Art Institute of Chicago; films included in Knocketteise International Film Festival; Ten Years of Living Cinema, Traveling Exhibition; shows throughout the U.S.A.

LAURA MCPHEE Professor of Photography: B.A., Princeton University; M.F.A., Rhode Island School of Design; "Flesh and Blood", Picture Project, New York; exhibitions: Photographic Resource Center, Boston; recent solo exhibitions: Rose Art Museum, Brandeis University; The Photographers Gallery, London, England; Parts Gallery, Minneapolis, MN; awards and fellowships: Guggenheim Fellowship, 1993; New England Foundation for the Arts, 1995; Fulbright Fellowship, 1997; collections: Los Angeles County Art Museum; Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; Museum of Fine Arts, Houston, TX.

FILMMAKING

			credits
		FOUNDATION YEAR	30
		SOPHOMORE YEAR	
FM280	F	Filmmaking	6
FM281	S	Filmmaking	6
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSD		Elective	3
		Studio Electives	6
			30
		JUNIOR YEAR	
FM380	F	Filmmaking	6
FM381	S	Filmmaking	6
CSC		Elective	3
CSB/C/D		Elective	3
CSA/B/C/D		Elective	3
		Studio Electives	9
			30
		SENIOR YEAR	
FM480	F	Filmmaking	6
FM481	S	Filmmaking	6
CSA		Elective	3
CSB/C/D		Elective	3
CSB/C/D		Elective	3
		Studio Electives	9
			30
		SUMMARY	
		Studio Foundation	18
		Filmmaking	36
		Critical Studies	42
		Studio Electives*	24
			120

* Up to 9 studio elective credits may be fulfilled by taking CS courses

ABELARDO MORELL Professor of Photography: B.A., Bowdoin College; M.F.A., Yale University; selected exhibitions: Museum of Modern Art, New York; Metropolitan Museum of Art, New York; The Art Institute of Chicago; San Francisco Museum of Modern Art; Museum of Fine Arts, Boston; International Center of Photography, New York; permanent collections: The Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; The Art Institute of Chicago; Cleveland Museum of Art; New Orleans Museum of Art; awards and fellowships: Guggenheim Fellowship, 1993; New England Foundation for the Arts, 1995; St. Botolph's Club Award, 1995; publications: "A Camera in a Room: Photographs by Abelardo Morell," Smithsonian Institution Press, 1995.

DANA MOSER Associate Professor of Media and Performing Arts: B.A., Central State University; M.F.A., Massachusetts College of Art; Atlanta National Film and Video Festival; XLII Venice Biennale.

NICHOLAS NIXON Professor of Photography: B.A., University of Michigan; M.F.A., University of New Mexico; second time Guggenheim Fellowship; monographs published: Nicholas Nixon: Photographs From One Year, Friends of Photography; Nicholas Nixon: Pictures of People, The Museum of Modern Art; People with AIDS, text by Bebe Nixon; Family Pictures, Smithsonian; recent one person exhibitions: The Museum of Modern Art; Detroit Art Institute; Victoria and Albert Museum, London; St. Louis Art Museum; San Diego Art Museum; Zabriskie Gallery, New York; Frankel Gallery, San Francisco; Dallas Art Museum.



PHOTOGRAPHY

			credits
		FOUNDATION YEAR	30
		SOPHOMORE YEAR	
PH270	F	Photography	6
PH271	S	Introduction to Color Photography	6
CSC2D0		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSD		Elective	3
		Studio Electives	6
			30
		JUNIOR YEAR	
PH370	F	View Camera	6
PH371	S	Expressive Photography	6
CSC		Elective	3
CSB/C/D		Elective	3
CSA/B/C/D		Elective	3
		Studio Electives	9
			30
		SENIOR YEAR	
PH470	F	Portfolio A	6
PH471	S	Portfolio B	6
CSA		Elective	3
CSB/C/D		Elective	3
CSB/C/D		Elective	3
		Studio Electives	9
			30
		SUMMARY	
		Studio Foundation	18
		Photography	36
		Critical Studies	42
		Studio Electives*	24
			120

STUDIO FOR INTERRELATED MEDIA

			credits
		FOUNDATION YEAR	30
		SOPHOMORE YEAR	
SIM276	F	Studio for Interrelated Media	3
SIM		SIM Elective	3
SIM279	S	Studio for Interrelated Media	3
SIM		SIM Elective	3
CSC2D0		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSD		Elective	3
		Studio Electives	6
			30
		JUNIOR YEAR	
SIM376	F	Studio for Interrelated Media	3
SIM		SIM Elective	3
SIM379	S	Studio for Interrelated Media	3
SIM		SIM Elective	3
CSC		Elective	3
CSB/C/D		Elective	3
CSA/B/C/D		Elective	3
		Studio Electives	9
			30
		SENIOR YEAR	
SIM476	F	Studio for Interrelated Media	3
SIM		SIM Elective	3
SIM479	S	Studio for Interrelated Media	3
SIM		SIM Elective	3
CSA		Elective	3
CSB/C/D		Elective	3
CSB/C/D		Elective	3
		Studio Electives	9
			30
		SUMMARY	
		Studio Foundation	18
		SIM	36
		Critical Studies	42
		Studio Electives*	24
			120

VIDEO MINOR

The following sequence of courses comprises a minor in Video Studies.

			credits
MP2D1		Introduction to Video	3
MP3D1		Intermediate Video I	3
MP3D2		Intermediate Video II	3
MP3D3		Advanced Video I	3
MP3D4		Advanced Video II	3
MP3D6		Installation of the Moving Image	3
			18

* Up to 9 studio elective credits may be fulfilled by taking CS courses

COURSE DESCRIPTIONS

MEDIA AND PERFORMING ARTS

FILMMAKING

FM180 Introduction to Filmmaking A survey of the many uses of motion pictures from art to commerce. Students gain hands-on production experience with basic equipment and have an opportunity to analyze many different types of films from the production point of view. Emphasis is on the use of film as a fine art medium and its relationship to the avant-garde of painting, poetry, and music. 3 credits (E).

FM2XX: Film and Performance An exploration of the use of film within multimedia performance. The course includes in-class group exercises and a survey of films that use performance. Students produce individual film projects for the class. 3 credits (E).

FM2X2: Film and Video to Quicktime Movies Post-production studio in Quicktime on desktop computers. Students begin with original material in film, video, or photography and learn to edit sound and image on the computer. 3 credits (E).

FM280/281 Filmmaking An examination of the use and operation of filmmaker's tools and their relationship to different uses and styles of film. Students try out different equipment and gauges of film, including Super-8 silent and sound cameras and editing equipment, 16mm silent and no-synch sound cameras, and recorders. Basic optics, rephotography, and processes used in the film industry are discussed. 12 credits (two semesters) (R,E).

FM28S Studio Production A series of workshops in which students direct and crew for each other's short scripts. Pre-production techniques covered include storyboarding, preparing shot lists from scripts, equipment allocations, crew and production schedules. Production techniques include directing for camera and action, lighting and metering, continuity and coverage, and sound recording and microphone placement. Prerequisite: FM180 or MP201. 6 credits (E).

FM380/381 Filmmaking A technical workshop and a film viewing and discussion seminar. Students work with advanced Super-8 post-production editing and sound transfer equipment, 16mm Bolex camera operation, lights and exposure meters, sound recording and mixing equipment, microphones, 16mm sound transfer equipment, and 16mm editing. Students are expected to develop their craft out of their own vision, completing a body of film work by the end of the year. Prerequisite: FM280/281. 12 credits (two semesters) (R,E).

FM382 Experimental Animation Workshops and screenings in a wide range of stop-motion techniques. All techniques are discussed in relation to how they alter time/space paradigms to allow the filmmaker to break from real-time expectations to experiment with time as a medium. 3 credits (E).

FM383 Professional Post-Production Techniques Designed for students who want to learn the fundamentals of film editing and image-reproduction techniques, which may include optical printing and film-video transfers. 3 credits (E).

FM384 Filmmaking Seminar An introduction to the work of film artists and periods of filmmaking. Students view films, hear lectures on the films, and discuss their ideas about the work. The goal of this course is to inspire students to make their own films and consider other films from a critical perspective. 3 credits (E).

FM4XX Nonlinear Editing: Film An introduction to the techniques of nonlinear editing on the Avid Media Composer. The course introduces the concepts of nonlinear editing and takes students through all the basic features of the Media Composer, including organizing and digitizing source footage, editing sync and nonsync material, adding transition effects, trimming, editing audio, and methods of output. Other topics include digitizing film-originated source material, inputting telecine logs, creating film effects, and applying film-style editing techniques to a nonlinear system. Assignments encourage experimentation with sample material. Prerequisite: Permission of instructor. 3 credits (E).

FM480/481 Filmmaking Designed to teach advanced 16mm synchronous sound film production. Students must complete a senior film project, which may range from a short narrative film to a highly experimental exploration of a visual idea using film. Prerequisite: FM380/381. 6 credits (two semesters) (R,E).

PHOTOGRAPHY

PH100 Introductory Photography for Non-Majors A beginning course for students with an interest in creative work and study in black and white photography. Exposure controls, camera operation, and rudimentary film development and printing are explored. 3 credits (E).

PH200 Intermediate Photography for Non-Majors An exploration of the aesthetic and technical dimensions of the medium. Prerequisite: PH100. 3 credits (E).

PH270 Photography An introduction to the fundamentals of black-and-white techniques and aesthetics. The course covers the principles of optics, cameras, film, photographic chemistry, and darkroom techniques. Slide presentations and field trips are included. Assignments that cover various aspects of the medium are critiqued weekly. 6 credits (R).

PH271 Introduction to Color Photography An introduction to the fundamentals of color printing and the use of color materials. The course concentrates on technical and compositional skills and the discipline of color negative printing. Students investigate the use of color as a means of personal expression. Prerequisite: PH270. 6 credits (R).

PH370 View Camera A rigorous introduction to the use of the view camera. Weekly assignments address one aspect of the view camera's special descriptive properties. The class critiques these assignments each week. Prerequisites: PH270 and PH271. 6 credits (R).

PH371 Expressive Photography Students develop and refine a personal vision as expressed by the photograph through long-term assignments or projects, more advanced technical knowledge, and a deeper familiarity with issues in the medium. Slide presentations, critiques, and visits to exhibitions are important elements of this class. Prerequisites: PH270 and PH271. 6 credits (R).

PH372 Sequential Photography An exploration of photography as narrative, directed to an understanding of the possible interrelations and interdependence of photographs. Concepts are explained through slide presentations and readings. Prerequisite: PH270. 3 credits (E).

PH373 Photographic Techniques A study of photographic chemistry and advanced black-and-white printing methods. Techniques covered are print toning and bleaching, negative reducing and intensifying, variety of developers, and archival finishing methods. Prerequisite: PH270. 3 credits (E).

PH374 Documentary Seminar Production of a single, coherent body of work that documents a specific theme or idea. Proposals are initiated and discussed in first class; subsequent classes follow progress. The course includes related readings, discussions, and slide presentations. Prerequisite: PH270. 3 credits (E).



PH37S Seminar in Photography A study of specific topics in photography. The subject changes each time the course is offered. Prerequisite: PH270. 3 credits (E).

PH376 Studio Photography An examination of various lighting techniques and the use of studio equipment. Weekly assignments address the use of backdrops, different cameras and lenses, and the ability to create an effective photograph in the studio environment. Prerequisites: PH270 and PH271. 3 credits (E).

PH377 Landscape Photography An examination of ideas and issues in contemporary landscape photography. Emphasis is on critiquing student work, discussing ideas raised by contemporary landscape imagery, and developing a personal aesthetic. Prerequisite: PH270 or permission of instructor. 3 credits (E).

PH3X3 Digital Photography for Photographers Students work from original or found material to create work on desktop computers in the Adobe Photoshop Program. Scanning, a variety of forms of output, and the essentials of Photoshop are covered. 3 credits (E).

PH470 Portfolio A Further refinement of personal vision through long-term projects of the student's design. Slide presentations, critiques, and visits to exhibitions are important elements of this class. Prerequisites: PH370 and PH371. 6 credits (R).

PH471 Portfolio B Development of a specific project to be worked on throughout the semester and presented formally at final review. Private meetings with the instructor and group critique classes stimulate progress. Prerequisite: PH470. 6 credits (R).

VIDEO

The Video area offers a number of elective courses in electronic arts production. These courses encourage creative, original, and personal approaches to the medium. Students learn technical information corresponding to the course level and apply it to their productions. They also view historical and contemporary video tapes, films, and documentation of multimedia art works, and develop a vocabulary with which to discuss their own productions and critique each other's work. Technical instruction and production absorbs the majority of class time. Students form crews for each other's projects, shifting roles from class to class, learning to work as a team and solve problems creatively in a group. Students also work on their own, devising projects, creating installations, and writing scripts.

MP201 Introduction to Video Fundamentals of video production, including use of the video camera, sound, lighting, and video editing. Each student produces short videotapes. Class views videotapes made by artists and selected TV broadcasts. 3 credits (E).

MP2X2 Video Art Viewing The history of video art. Tapes by artists are shown and discussed. Visiting artists also present work. The course content varies each semester. 3 credits (E).

MP2XX Introduction to Nonlinear Editing: Video Video production using the Avid Media Composer. Although moving images and sound are acquired and distributed as tape, the editing process is completely digital, in a nonlinear computer software environment. Prerequisite: MP201 or permission of instructor. 3 credits (E).

MP301 Intermediate Video I An introduction to HI-8, SVHS and Digital Video formats of video production. Technical workshops focus on production, including cameras and editing systems. Thematic screenings of video art, films, and popular culture, and reading of related texts are included. Prerequisite: MP201 or permission of instructor. 3 credits (E).

MP302 Intermediate Video II Technical workshop designed to expand working knowledge of Hi-8 and SVHS formats of video production. Focus is on student projects. Assignments extend skills to multicamera shoots, switching, and digital video. The course also includes and readings and viewings. Prerequisite: MP301. 3 credits (E).

MP303 Advanced Video I Advanced work in all formats, including digital video. Students develop personal aesthetics in the areas of studio production, installation, cable broadcast, surveillance, and performance. The course also includes readings of related texts and a historical survey of video art production from 1969 to the present. Prerequisites: MP301 and MP302 or permission of instructor. 3 credits (E).

MP304 Advanced Video II Continued advanced work in all formats. Prerequisite: MP303 or permission of instructor. 3 credits (E).

MP306 Installation of the Moving Image An exploration of hybrid form with elements of multimedia production, sculpture, and architecture. Students create physical installations that incorporate any medium that moves: light, video, film, slides, computer. Students have access to workshop studio space and installation equipment. The course includes extensive viewing of documentation of installation work. 3 credits (E).



STUDIO FOR INTERRELATED MEDIA (SIM)

The Studio for Interrelated Media encourages the invention and development of new and experimental art forms, directions, and contexts. To this end, course offerings are continually revised. Courses listed below were offered at the time this catalog went to press. Consult registration materials to determine current SIM offerings. SIM electives are open to all students. SIM students are required to select one elective each semester.

SIM276/279 Studio for Interrelated Media An open studio for individuals and groups to present and discuss work in media. Each week students present work in performances and exhibitions that they produce, select, schedule, and technically support. Media used may include audio, video, computer, performance, publishing, and events that interrelate media. 6 credits (two semesters) (R,E).

SIM272 Sound Performance A study of the elements of sound performance. Technical considerations include vocal techniques. The course also addresses content development and presentational context. Students present live sound pieces each week. 3 credits (E).

SIM273 Sound Studio An exploration of principles of acoustic and electronic sound, composition skills, and audio recording techniques. Students present live or recorded sound pieces. Electronic studio includes analog and digital synthesizers, portable playback system, and portable cassette recorders. 3 credits (E).

SIM277 The Moving Body An exploration of the human body as an instrument for making art in space and time. Students practice various physical disciplines based on contemporary dance techniques, yoga, and contact improvisation. They work individually and in groups to create their own movement pieces. The process of the class includes in-depth critiques, discussion, and revision of works-in-progress. 3 credits (E).

SIM2XX Live Events A performance studio in which students script short performances. Each week, students work as a production team to present their scripts, compile them in a publication for performers to read, select scripts for performance, and schedule and perform them under the direction of their authors. 3 credits (E).

SIM2X1 People, Places, Things and Time An exploration of the interactions of made and found environments with live, time-based art events. Students are introduced to a variety of artists' works in four dimensions. They participate in a series of structured class activities (including work with movement, sound, light, electronic media, and interior and exterior environments) and propose, develop, and perform their own work. 3 credits (E).

SIM2X2 Light and Lighting A hands-on studio workshop on light. Students examine light as an artistic and expressive medium in itself; as an element to incorporate with other media; as a means of enhancing objects, spaces, events, and documentation; and as the projected image. Students propose and develop their own projects, in the context of ongoing class demonstrations, lectures, discussions, and assigned exercises. 3 credits (E).

SIM376/379 Studio for Interrelated Media Intermediate-level work in multidimensional performance/eventworks and object/sensory environments. Prerequisite: SIM276/279. 6 credits (two semesters) (R,E).

SIM314 Myth and Ritual in Performance Intensive studio workshop focusing on mythic archetypes and ritual practices, from ancient times to the present, and their application to the creation of new works and invention of new forms. Students create and present individual and collaborative works in the context of lectures, presentations, class exercises, and discussions of readings. 3 credits (E).

SIM321 Paleolithic Art A study of the art and industry that marked the appearance of humankind in Europe at the end of the last Ice Age. Engravings, sculptures, and paintings by the earliest artists are viewed in the context of their lives as hunters of reindeer, bison, and mammoth. 3 credits (E).

SIM369 Media Internship Outside internships in media supervised by MPA faculty. 3 credits (E).

SIM373 Intermediate Sound Studio An exploration of advanced audio recording techniques, composition skills, listening skills, and critical skills. Students present recorded sound pieces. Computer and electronic music studio includes analog and digital synthesis, advanced software, and interactive music systems. Prerequisite: SIM273. 3 credits (E).

SIM374 Computer-Controlled Media Creative Robotics: Students design and build computer-controlled devices to be used in various media events, including performances, installations, and kinetic sculpture. Devices are controlled with the Macintosh computer in a hypermedia environment. Course includes intergroup project analysis and discussion. Prerequisites: Knowledge of hardware and software, and application or programming skills, as determined by instructor. 3 credits (E).

SIM3X2 Nature, Science, and Art What is the nature of space and time? How do various astronomical events affect cultural trends? What can evolution teach us about human behavior? What is the nature of matter and energy at the smallest and largest scale of the universe? In this course, students explore the basic elements of the physical universe and create art projects that describe or connect aspects of nature, art, and science. 3 credits (E).

SIM3X3 Performance and Production A studio course in the development and presentation of large and small scale time-based art events to audiences. Working individually or collaboratively, students explore a variety of performance skills and media techniques for use in in creating works that embody their own ideas and aesthetics. 3 credits (E).

SIM3X4 Creative Documentation A practical studio course that explores the documentation of time-based art events and other works. Using existing pieces and new works created within the course, students experience, examine, and discuss the characteristics of such standard means of documentation as slides, photos, videotapes, video stills, text, diagrams and sketches, and audio recording, with the potential for creating new forms as the work demands. 3 credits (E).

SIM3X6 Concepts of Media A studio and seminar in which students work in media of their own choosing. Students are introduced to concepts for understanding information media during seminars. The concepts develop understanding of how information flows through natural, cultural, and electronic systems. 3 credits (E).

SIM3X7 Introduction to Digital Video Video production using the Avid Media Composer digital editing system. Students learn to use nonlinear computer software to acquire and distribute moving-images and sound as tape. Prerequisites: MP201 or equivalent experience. 3 credits (E).

SIM476/479 Studio for Interrelated Media An open studio in which individuals and groups work in one medium or several interrelated media to create performances, environments, or other forms of their own invention. Prerequisite: SIM376/379. 6 credits (two semesters) (R,E).

IM4XX Interactive Multimedia An advanced computer art course in creating interactive software applications that integrate text, sound, graphics, and animation. Students learn how to bring all of these elements into a digital environment and how to organize and combine them into multimedia software that can be distributed as CD-ROM. Prerequisite: Permission of instructor. 3 credits (E).



Graduate Programs in Art Education



MASTER OF SCIENCE IN ART EDUCATION

credits

RESEARCH PROGRAM

AE501			History of Goals & Methods of Art Education ... 3
AE502			Art & Developmental Theory ... 3
AE504			Problems in Aesthetics ... 3
AE505			Curriculum and Issues in Visual Arts Education ... 3
			Independent Studies or Specialization Courses ... 9
AE601			Graduate Seminar: Models of Research ... 3
OS500			Directed Study ... 3
			Specialization Courses ... 6
			and
AE			Art Education Elective ... 3
			or
AE539			Clinical Field Experience ... 9
			or
AE536			Professional Field Study ... 6
			and
AE			Art Education Elective ... 3
			36

ARTIST/TEACHER PROGRAM

AE501			History of Goals & Methods of Art Education ... 3
AE502			Art & Developmental Theory ... 3
AE504			Problems in Aesthetics ... 3
AE505			Curriculum & Issues in Visual Arts Education ... 3
			Specialization ... 12
AE523			Artist/Teacher Seminar ... 3
AE539			Clinical Field Experience ... 9
			or
AE536			Professional Field Study ... 6
			and
AE			Art Education Elective ... 3
			36

*AE539, Clinical Field Experience, for students seeking standard certification AE536 and an Art Education elective are taken by those who are not seeking standard certification

MSAE EXTENDED OPTION PROGRAM

AE501			History of Goals & Methods of Art Education ... 3
AE502			Art & Developmental Theory ... 3
AE504			Problems in Aesthetics ... 3
AE505			Curriculum & Issues in Visual Arts Education ... 3
AE202			Materials & Processes ... 3
AE251			Theory & Practice in Art Education ... 3
AE306			Special Issues in the Changing Classroom ... 3
AE302			Methods Lab ... 3
AE393			Professional Field Experience I ... 6
			Specialization ... 12
AE523			Artist/Teacher Seminar ... 3
AE539			Clinical Field Experience ... 9
			54

TEACHER CERTIFICATION PROGRAM

credits

AE502			*Art & Developmental Theory ... 3
AE202			*Materials & Processes ... 3
AE251			*Theory & Practice in Art Education ... 3
AE306			*Special Issues in the Changing Classroom ... 3
AE504			Problems in Aesthetics ... 3
AE302			*Methods Lab ... 3
AE501			History of Goals & Methods of Art Education ... 3
AE393			*Professional Field Experience I ... 6
AE505			Curriculum & Issues in Visual Art Education ... 3
AE			Art Education Elective ... 3
			Elective ... 3
			36

* These courses must be taken in sequence

AE501 History of Goals and Methods of Art Education A survey of the correlations between the history of education and education in art. The course presents alternative views of the meaning, procedures, and social utility that education in art has, and is believed to have, in particular moments within a culture. 3 credits (R,E).

AE502 Art and Developmental Theory An examination of the major theories and research on developmental changes from childhood through adulthood. Discussions explore issues relative to cognitive, affective, and social development and their implications for artists and educators. 3 credits (R,E).

AE504 Problems in Aesthetics An introduction to the study of aesthetics through an overview of Western and non-Western aesthetic traditions. Aesthetic frameworks of film and photography and recent thoughts about art and meaning are included. This course is more about questions than answers, and students are encouraged to approach aesthetics in the spirit of inquiry—arguing, challenging, and in general making the material personally relevant. 3 credits (R,E).

AE505 Curriculum and Issues in Visual Arts Education An exploration of the philosophical, sociocultural, and personal issues that shape the teaching of art in schools. Students investigate current issues in education and analyze implications on the study of the arts. This course demonstrates how different philosophical convictions of the meaning of art lead to different curriculum models. 3 credits (R,E).

AE513 Explorations in Art Therapy An exploration of art as a therapeutic tool of communication. Students consider theory and practice of art as therapy, discuss complementary approaches, and create and examine spontaneous art expressions. Prerequisite: AE201 or AE502 or AE466. 3 credits (E).

AE523 Artist/Teacher Seminar This course is a culmination of the specialization studies. The instructor functions as an advisor, suggesting supplemental work, structuring critiques and reviews, helping students further their own critical skills and self-evaluation process. Students provide peer review, working independently and collaboratively toward final exhibition or other presentation of their projects. 3 credits (R).

AE536 Professional Field Study Students not seeking state certification complete an advanced practicum (150-hour minimum) at sites determined by their own interests or professional goals. These sites may include museums, arts agencies, after-school programs, or alternative learning programs. Students work with an on-site professional, who evaluates their performance at the end of the field experience. Evaluation is based on a final report written by the student and on an accompanying letter from the on-site professional. An art education elective at the graduate level is taken concurrently. 6 credits (R).

AE539 Clinical Field Experience Students qualifying for permanent state certification spend 400 hours of advanced teaching at the level of the certificate in a school, where they work with an on-site mentor and a visiting college supervisor. Students currently teaching may use their own work places, as long as the teaching situation meets state standards. Students are evaluated at the end of the field experience based on their performance according to the state certification standards for teaching art. The college supervisor provides a concurrent seminar for all students involved in the professional field experience. 9 credits (R).

AE560 College Teaching Internship Prepares graduate students for teaching at college level. Students are assigned to appropriate studio faculty member as an apprentice/assistant teacher. Concurrently, students attend a seminar concerning teaching issues for all participants in this internship program. 3 credits (E).

AE601 Graduate Seminar: Models of Research An overview of research methods to help students frame their questions and begin planning their specialization courses. Students receive a thesis proposal guideline so that they will understand the context for their final research writing. 3 credits (R).

OS500 Directed Study MSAE Research students design and pursue an original research study or project in art education. 3 credits (may be repeated) (R).

The following 400-level art education courses may also be appropriate for a graduate program:

AE423 Exhibitions: Content, Context and Audience

AE466 Introduction to Art Therapy

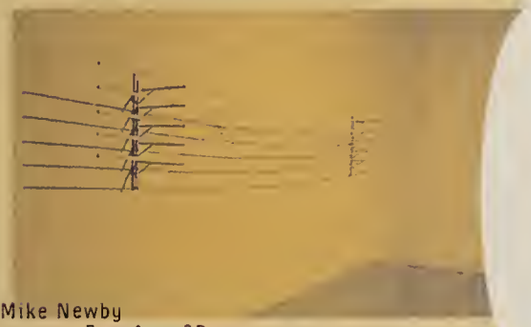
Master of Fine Arts

MASTER OF FINE ARTS

			credits
		FIRST YEAR	
|	| F |	Major Studio	6
|	| F |	Studio Elective	3
| GR501	| F |	Graduate Seminar	3
| CSA505	| F |	Graduate Contemporary Art	3
	| S |	Major Studio	6
	| S |	Studio Elective	3
| GR502	| S |	Graduate Seminar	3
	| S |	CS/AE Elective	3
			30
		SECOND YEAR	
|	| F |	Major Studio	6
	| F |	Studio Elective	3
| CSA510	| F |	Benchmark	3
	| F |	Studio/CS/AE Elective	3
	| S |	Major Studio	9
	| S |	Major Studio or Elective	3
| CSA511	| S |	Benchmark	3
			30

MASTER OF FINE ARTS IN DESIGN

			credits
		FIRST YEAR	
| DES01	| F |	Design Major Studio	3
| DES11	| F |	Historical Design Issues	3
| GR501	| F |	Graduate Seminar	3
| CSA505	| F |	Graduate Contemporary Art	3
	| F |	Studio Elective	3
| DES02	| S |	Design Major Studio	3
| DES22	| S |	Contemporary Design Issues	3
	| S |	Studio Elective	3
	| S |	CS/AE Elective	3
			30
		SECOND YEAR	
| DES03	| F |	Design Major Studio	6
| DES33	| F |	Graduate Thesis	3
| CSA510	| F |	Benchmark	3
	| F |	Studio/CS/AE Elective	3
| DES04	| S |	Design Major Studio	6
| DES44	| S |	Graduate Thesis	3
	| S |	Studio Elective	3
| CSA511	| S |	Benchmark	3
			30



Mike Newby
Fine Arts 3D

Graduate Major Studio in Fine Arts The studio is the core of the MFA program and consists of two parts. In the first part, students meet with other students in the department and the major advisor once a week. These meetings may include presentations by the instructor, critiques of work in progress, and presentations and critiques by visiting artists and scholars. Faculty and students work together to plan major studio discussion topics.

In the second part, students work individually with an independent studio advisor they have selected in conjunction with their major advisors. This work encourages students to pursue their primary aesthetic concerns and technical issues and permits them to draw upon the expertise of a variety of faculty. 24 credits (four semesters) (R).

FA20501–504 Fine Arts 2D Graduate Major Studio Students in the Fine Arts 2D program meet weekly as a group for critique, discussion, and dialogue. Students may focus their studio work in either of the following areas:

Painting Development of individual initiative and intensive work in painting, methodology, and concepts. Contemporary approaches to painting, assemblage, constructions, shaped work, environments, and other contemporary forms are encouraged.

Printmaking Advanced independent work in lithography (relief prints) and etching (intaglio) that emphasizes the technical and aesthetic problems related to making original prints. Experimentation with new print technologies and mixed-media constructions is encouraged.

FA30501–504 Fine Arts 3D Graduate Major Studio Students from all Fine Arts 3D areas meet to discuss aesthetic, cultural, societal, and historical influences on their work. Weekly meetings include studio visits, group critiques, and student presentations. Students focus their studio work in one of the following areas, but are encouraged to explore other media through which the concept of the work is enhanced:

Ceramics Advanced aesthetic and technical development, individual exploration, research, and professional presentations.

Fibers Making objects with fibers and related materials. Individual and experimental work is encouraged. Readings and discussion address aesthetic and technical problems.

Glass Advanced and independent work in the making of objects with glass and related materials. Technical and conceptual experimentation is encouraged. Includes discussion of aesthetic and technical problems combined with appropriate study and readings.

Metals Advanced aesthetic and technical problems appropriate to individual work.

Sculpture Advanced sculptural work in diverse media and formats which can include works in a concentration medium, for example, foundry, gas and arc welding, clay, or other traditional or contemporary materials and techniques. The aim is to create individually formed work of high quality with equal emphasis on professional presentation.

FM501–504 Film Graduate Major Studio Advanced studio work in Super 8 and 16mm filmmaking, screening, and criticism.

PH501–504 Photography Graduate Major Studio Development of a personal vision. In the context of weekly seminars, students improve technical and conceptual skills and their ability to communicate ideas about the medium.

SIM501–504 Studio for Interrelated Media Graduate Major Studio Advanced studio work in interdisciplinary artistic media such as performance, video, computers, installation, movement, and sound. Students work in an open studio format in which they choose the media and set goals.

DES01–504 Design Major Studio Advanced program of study and research in an area of design. Each student is required to generate and initiate an original question or problem within the design field culminating in the thesis project.

DES11 Historical Design Issues A comparison of all design disciplines that stresses socioeconomic and technological context. Slide lectures, videos, and readings present a history of mass-produced design. Students write a comprehensive paper that analyzes an important historical design movement and discusses its impact on current design practice. 3 credits (R).

DES22 Contemporary Design Issues Critical discourse of deserving design projects. The seminar includes readings, lectures, and debates, and discussions with leading practitioners, critics, and educators. Lectures and exhibitions sponsored by area design organizations augment class discussions. Major challenges facing society in the 21st century are addressed through an ongoing journal and a comprehensive paper, culminating in a thesis proposal for the second and final year. 3 credits (R).

DES33–544 Graduate Thesis Development of the thesis project. Students prepare a graphic summary or an equivalent permanent record of the thesis project for future library and research reference. 6 credits (two semesters) (R).

GR501/502 Graduate Seminar A forum for first-year MFA students from all departments to discuss issues in contemporary art important to those working in any area. The course includes cross-disciplinary critiques of student work, readings, and discussion of topics in contemporary art, presentations, critiques, and panel discussions by guest artists, critics, and curators. 6 credits (two semesters) (R).

CSA505 Graduate Contemporary Art An intensive study of post-World War II art from many countries focusing on art produced from 1960 to the present in Europe and America. Crucial issues in contemporary art are addressed through class lectures, art viewing, and critical reading. 3 credits (R).

CSAXX/510 Benchmark Students compile annotated bibliographies of critical source material important to their development in the MFA program. A thesis statement is required, to be included as part of the thesis presentation, the form of which is determined by the student with advice from the instructor. Readings and other resources are determined jointly by the instructor and the students at the beginning of the term. 6 credits (two semesters) (R).

CSA522 Theories of Art Criticism A study of particular key theories of art criticism with reading and discussion related to contemporary art and social context. This course follows a sequence from the ancient world to the 20th century. 3 credits (E).

CSA560 Graduate Directed Research in Art History An opportunity for advanced candidates to research an original topic based on individual interests. The course requires eight meetings during the semester with the supervising instructor and a final research paper prepared in a manner suitable for publication. 3 credits (E).





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PAUL TURAND, M.F.A., Film

T.B.A., Ceramics

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ACADEMIC POLICIES

CREDIT AND EVALUATION SYSTEM

COURSE LOAD

To earn the BFA degree, students complete a program of 120 credits distributed among Studio Foundation courses, concentrations, Critical Studies, and studio electives.

All concentrations except Art Education and Art History include the following distribution courses: 18 credits in Studio Foundation, 42 credits in Critical Studies, 36 credits in the concentration, and 24 credits in electives. Electives in Design, Art History, and Art Education must be studio courses; electives in Fine Arts and Media and Performing Arts can be studio courses and up to 9 credits of Critical Studies.

To graduate in 8 semesters (4 years), students must pass a normal full-time load of 30 credits per academic year. Full-time students take at least 12 credits per semester; part-time students take fewer than 12 credits per semester. Students who want to take more than 18 credits in one semester must obtain permission from the Associate Dean of Academic Affairs.

CONTINUOUS REGISTRATION

Students are required to register each semester until all degree requirements are fulfilled. Unless granted an official leave of absence, a student who does not officially register for a semester is considered to have withdrawn from the college.

CREDIT/HOUR RATIO

Critical Studies and Art Education courses use the standard Carnegie Unit in measuring credit for a course: 12 to 15 classroom hours equal one semester credit. For example, a 3-credit Critical Studies course meets for 3 hours a week over 15 weeks for a total of 45 classroom hours.

The Design concentrations make use of lecture/discussion and critique classes; each 3-credit course meets for 3 hours each week.

Studio courses have a higher ratio of classroom hours to credit. Courses earning 3 credits meet for 4 1/2 hours a week of faculty contact time over 15 weeks for 67 1/2 classroom hours. Studio Foundation courses require an additional 1 1/2 hours per week of available studio time per 3-credit course. Because of the special emphasis on drawing, the credit/hour ratio for the required Studio Foundation drawing class is 2 class hours to 1 credit. All Studio Foundation students have access to open studios to complete their studio projects.

GRADING SYSTEM

The college has a dual grading system for the BFA program. All freshmen courses are Pass/No Credit. After the freshman year, some departments give letter grades and other departments give Pass/No Credit, depending on which system, in the view of the faculty of each department, best serves the department's goals. (No D grades are given in the letter grade system; a student must earn a C to pass.)

Departments that use letter grades (A, A-, B+, B, B-, C+, C, F):

Critical Studies
Art Education
Communication Design
Environmental Design

Departments that use pass/no credit:
Fine Arts 3D
Fine Arts 2D
Media and Performing Arts

Grade interpretation:
A - Superior work
B - Good work
C - Adequate work
F - Failure
P - Pass: Successful completion of course requirements.

INC - Incomplete: At least 80% of the course requirements have been met and remaining course requirements are expected to be completed by the middle of the next semester. The student is responsible for having a Missing Grade/Change of Grade form completed and filed with the registrar. If the student does not complete the course work, a nonpassing grade is issued.
W - Withdrawal: The student withdrew from the course before mid-semester. This designation appears on the student's evaluation report at the end of the semester, but is not recorded on the permanent transcript.
NC - No Credit: The student's work in the course was not acceptable, and credit cannot be granted. Effective with new students admitted or with returning students readmitted for the fall 1995 semester, all evaluations received remain as a permanent transcript record. Nonpassing grades will not be deleted including those issued when the student receives the designation of INC but does not complete the course work. If a student receives an NC in a required course, he or she must take the course again and pass it. The only evaluation that is not included in the permanent record is the administrative designation of W.
H - Honors: The student did exceptional work in an individual course in both the pass/no credit and letter grade systems. In the letter grade system, H is a designation higher than A.

Course Evaluation : Students may request course evaluations for any course taken at the Massachusetts College of Art. The student must provide the faculty member with the evaluation form before the end of the Add/Drop period of the semester in which the class is taken. The faculty member submits Course Evaluation forms to the Registrar's Office with the grade sheets for the semester. Information the student provides on the Course Evaluation form is not added to his or her transcript; however, the evaluation form is kept in the student's permanent file and copies of all Course Evaluations are sent with all official transcript requests. The Course Evaluation is intended to provide a description of the student's achievement in the course. It addresses the student's attendance, class participation, motivation, the work produced, and the student's progress and technical expertise in the subject area. Letter grade equivalents are not given for pass/no credit courses.

SCIENCE REQUIREMENT

Students entering the college after 1990-91 are required to demonstrate competence in a math or science area as a degree requirement. They can do so in several ways: successful completion of a math or science course offered by the Critical Studies Department, successful completion of a math or science course taken at a consortium college, transfer credit of a math or science course, or successful completion of an approved science or math course offered by other departments. In this last example, demonstrated competency does not reduce the number of credits required in the Critical Studies Department.

REVIEW BOARD EVALUATIONS

Beginning in the sophomore year in some departments and the junior year in others, a student's work is reviewed each semester by a board of faculty and visiting critics that the students and their instructors select. Review boards provide objective professional analysis of a student's evolving body of work and bring a fresh point of view to the continuing evaluation of students by their faculty. Review boards are one of the more important elements of education at the college because they enhance the student's understanding of what he or she is creating, and, perhaps more important, they offer the experience of having one's work evaluated professionally. For some departments the recommendations of review boards may weigh more heavily than course grades for the good standing of students in their concentrations.

MAJORS/ CONCENTRATIONS

The Massachusetts College of Art grants four majors: Art History, Art Education, Design, and Fine Arts. It offers 20 concentrations within these major areas: Art History, Art Education Certificate, Studio, Community, or Museum, Graphic Design, Illustration, Architectural Design, Industrial Design, Fashion Design, Ceramics, Fibers, Glass, Metals, Sculpture, Painting, Printmaking, Filmmaking, Photography, and Studio for Interrelated Media.

DUAL CONCENTRATION/DUAL MAJOR

Students who choose a dual concentration complete the requirements of two concentrations within the same department. Examples include painting and printmaking in the Fine Arts 2D department and the studio education and museum education options in Art Education. The Fine Arts 3D department does not permit dual concentrations

Students who choose a dual major complete the requirements of two concentrations within different majors and departments. Examples include painting and art history.

Whether it is feasible to combine majors or concentrations depends on the particular area of student interest. Students may need to speak with the chairpersons of relevant departments to determine whether additional semesters of study are required.

OPEN CONCENTRATIONS

An open concentration is available to the exceptional student with a clear sense of direction. The student must complete three semesters of a concentration, and then write a detailed proposal, including curriculum outline. The proposal must be approved by the advisor, the chairperson of the student's current concentration, and by the Associate Dean of Academic Affairs.

CHANGE OF CONCENTRATION

The college permits one change of concentration during a student's academic career. Students accepted as advanced transfers must complete one semester in the department to which they were accepted before they can change concentrations. Students who want to change concentrations must complete a Change of Concentration form, which is available from the Registrar's Office. This form requires the signature of the current faculty advisor, the department chairperson of the new concentration, and the Associate Dean of Academic Affairs. The student must file it before registration for the semester in which the change will take effect. A change of concentration may require additional semesters of work to complete the degree. Students are encouraged to visit the Advising Office to discuss how a change of concentration will affect their academic progress.

Students who want to change concentrations a second time must submit a new form and meet with the Associate Dean of Academic Affairs, the faculty advisor, and the chairperson of the new department at a conference arranged by the Associate Dean of Academic Affairs.

LEAVE OF ABSENCE, WITHDRAWAL, READMISSION

LEAVE OF ABSENCE

A student who is not on academic or disciplinary probation and wants to be away from the college may take a leave of absence for one semester or one academic year. The student must file a completed Leave of Absence form, including the signature of the Associate Dean of Academic Affairs (or for medical leaves, the Dean of Students)with the Registrar's Office. Students may not apply for a leave of absence for the current semester after mid-semester, except in cases of hardship as determined by the appropriate dean.

A student who has a medical, psychological, or emotional condition that renders him or her unable to continue course work may take a medical leave. The student must complete a Leave of Absence form, which must be signed by the Dean of Students. Written documentation of the student's condition from a medical or mental health professional must be presented to the Dean of Students, who retains it in confidential files.

Students who want to return to the college from a leave must fill out a Return from Leave of Absence form no later than 30 days before the first day of classes for the semester they want to return. Exceptions are made in cases of hardship as determined by the Associate Dean of Academic Affairs. Returning students are expected to attend registration. Students who want to extend a leave of absence must request the extension in writing. Students who do not return to the college at the end of an approved leave of absence are considered to have withdrawn from the college and must reapply for admission.

The college reserves the right to approve return from a medical leave of absence, contingent upon additional information such as evidence of satisfactory physical and mental health or on a personal interview to determine the student's ability to meet academic standards. Students returning from a medical leave of absence must meet with the Dean of Students, whose signature is required on their Return from Leave of Absence form.

Students attending another institution through the Mobility, Exchange, or CAPS Programs do not need to file a Leave of Absence form. However, these students must register for the appropriate exchange program code, which indicates such approved alternative study.

WITHDRAWAL

Students who want to withdraw from the college permanently must complete an official withdrawal form and obtain the signature of the Associate Dean of Academic Affairs. Students who are not registered and did not complete a Leave of Absence form by the end of the Add/Drop period are considered to have withdrawn from the college.

READMISSION

Students who withdrew from the college and want to be considered for readmission must meet the same application requirements and deadlines as new transfer applicants and are reviewed in the same schedule.

Students who are readmitted return with the same credit accumulated as when they withdrew; however, they must meet current requirements for graduation. Students may transfer additional credits only with the approval of the Associate Dean of Academic Affairs and the chair of the department in which the student is concentrating. Under no circumstances is the final year of residency waived.

Students dismissed for academic reasons may, after a period of one year, petition the Associate Dean of Academic Affairs for readmission.

Students dismissed for disciplinary reasons may, after a period of one year, petition the Vice President of Student Affairs for readmission.

ACADEMIC STANDING

ACADEMIC PROGRESS

Students in danger of not passing a course at mid-semester receive mid-semester warnings that alert them to this possibility. Students are advised to seek assistance from their faculty advisor and/or the Associate Dean of Academic Affairs.

Students who complete less than two-thirds of credits attempted in a semester are placed on academic notice and are advised of this status in a letter from the Associate Dean of Academic Affairs. Only courses in which the student receives a passing grade are considered completed. Grades of Incomplete, No Credit, and F (Failure) designate courses that are not completed. Students are no longer on academic notice when they successfully complete two-thirds of the credits attempted the following semester.

If students on academic notice fail to successfully complete two-thirds of the credits attempted in the next semester, they are placed on academic probation and advised of this status in a letter from the Associate Dean of Academic Affairs. Students must make an appointment with the Associate Dean before registration to discuss the process for removal of probationary status. Students on academic probation must pass two-thirds of the credits attempted in the following semester.

If students on probation fail to successfully complete two-thirds of the credits attempted in the next semester, they are subject to academic dismissal. The Associate Dean of Academic Affairs meets with the student to discuss dismissal. Students who want to appeal a dismissal can do so through the Associate Dean of Academic Affairs within 6 weeks from the date of dismissal. Student appeals are reviewed by a committee whose decision is final.

DEPARTMENTAL DISMISSAL

The internal standards for academic dismissal from each concentration are described below.

ART EDUCATION

Art Education students must earn a B- or better in each art education course as a prerequisite for AE302 Methods Lab (Saturday Studios). A B- in Methods Lab is required to eligible for student teaching.

Students who fail to earn a B- may repeat Methods Lab once; students who fail Methods Lab the second time are subject to dismissal from the department.

ART HISTORY

An Art History student must maintain a minimum B- average in the major. A student who falls below this average is considered for dismissal from the department.

COMMUNICATION DESIGN

A student whose work remains poor after two mid-semester reviews and whose average is below B- in the concentration is considered for dismissal from the department.

Every consideration is given to special personal circumstances hampering the student's progress. After reviews, a student may be advised, to repeat a semester, to repeat a year, to change concentrations, or to take supporting courses. In all cases, faculty advising focuses on action that can best help the student graduate with a good standard of work.

A student who has been dropped from the department for poor performance can reapply with an improved portfolio. If the portfolio and a discussion with the student demonstrate ability and commitment, the student may be readmitted to the department.

ENVIRONMENTAL DESIGN

A student whose work remains poor after two mid-semester reviews and whose average is below C in the concentration is considered for dismissal from the department.

Every consideration is given to special personal circumstances hampering the student's progress. After reviews, a student may be advised to repeat a semester, to repeat a year, to change concentrations, or to take supporting courses. In all cases, faculty advising focuses on action that can best help the student graduate with a good standard of work.

A student who has been dropped from the department for poor performance can reapply with an improved portfolio. If the portfolio and a discussion with the student demonstrate ability and commitment, the student may be readmitted to the department.

FINE ARTS 2D

Any Fine Arts 2D student who receives more than one no credit in courses in any semester or two no-credit grades for the same course (fine arts elective or requirement that is repeated) is considered for dismissal from the department. Such students meet with their advisors and the department chair to review the situation. The advisors, along with department chair, determine whether these students may be allowed to continue on probation or are dismissed from the department.

FINE ARTS 3D

Any Fine Arts 3D student who receives one no credit in a FA3D department required course in any semester, or two no-credit grades for the same FA3D department required course (repeated) is placed on probation in the department. Such students meet with their advisors and the department chair to review the probational situation. If the student fails another required FA3D course while on probation, the advisor, along with the department chair, may then determine whether the student may be allowed to continue on probation or be dismissed from the department.

MEDIA AND PERFORMING ARTS

If a student is judged by a faculty member to be continually working below the expected level, he or she is asked to leave the department. Students are warned verbally and in writing; students are informed of dismissal verbally and in writing. Readmittance after dismissal is left to the discretion of the faculty member.

Students are informed of departmental probation in a written notice presented during a meeting with appropriate faculty members and the department chair. This meeting takes place the first week of the semester. At that time, the Associate Dean of Academic Affairs is notified of the student's probation and receives all pertinent information from the department.

Students on departmental probation are notified in person by appropriate faculty and the department chair of either recommendation for departmental dismissal or lifting of departmental probation. This notice is given immediately following the student's end-of-semester review. At this point, the recommendation for departmental dismissal is forwarded to the Associate Dean of Academic Affairs, who reviews the evidence for dismissal and notifies the student of the decision in writing.

Students dismissed from a department have the right to appeal through the office of the Vice President for Academic Affairs. Students who have been dismissed from two departments are subject to academic dismissal from the college.

GRADUATION

GRADUATION POLICY

Students need to complete 120 credits for the BFA program. Each department has specific requirements in the concentrations it offers that must be met. (See each department/concentration description in the catalog.)

Students who have completed the 120 credits and met all department requirements by the end of the spring semester participate in the commencement ceremony. Diplomas are mailed from the Registrar's Office by the end of the summer.

Students who are 3 or 6 credits short of completing graduation requirements after spring semester may participate in the commencement ceremony only if these courses are not in their concentration. The remaining courses must be completed during the summer or the next semester an uncompleted course is taught. Transcripts do not confirm graduation status until all course work for the BFA is complete and documentation is submitted to the Registrar's Office.

DEPARTMENTAL HONORS

Students whose work is judged exceptional in their departments are awarded Departmental Honors upon graduation.

GRADUATION WITH DISTINCTION

The highest honor that the college confers upon its graduates is Graduation with Distinction, representing outstanding achievement in course work across all departments. Students nominated must have received at least six honors grades, one of which must be in a Critical Studies course and one of which must be in the student's concentration.

TRANSFER CREDIT

The college accepts a maximum of 69 transfer credits toward the BFA degree: 39 maximum in the studio areas and 30 maximum in Critical Studies.

Students must have received a grade of C or better in courses acceptable for transfer. Courses taken through the college's Continuing Education Program before admission are subject to transfer credit review and restrictions.

STUDIO TRANSFER CREDIT

Students accepted to the Massachusetts College of Art are placed in studio courses based on the strength of their application portfolios. The number of possible transfer credits does not necessarily determine a student's class level.

Studio courses not used to fulfill specific departmental requirements are evaluated for elective credits based on the level of acceptance and faculty recommendations.

LIBERAL ARTS TRANSFER CREDIT

The Critical Studies department chair determines which credits students can transfer, commensurate with the level the student reached at the previous college:

Completion of freshman year:	15 credits
Completion of 3 semesters:	18 credits
Completion of 4 semesters:	24 credits
Completion of 5 semesters:	27 credits
Completion of 3 or more years:	30 credits

Students accepted under the Commonwealth of Massachusetts Transfer Compact can transfer credits as established by the program.

PORTFOLIO CREDITS

A maximum of 15 portfolio credits may be granted for exceptional experience outside the classroom as evidenced by portfolio or resume. Credits granted for portfolio are applied to the 39-credit maximum allotment for studio courses.

TRANSFER CREDIT FOR ENROLLED STUDENTS

An enrolled student who wants to take courses at other institutions or through the Program of Professional and Continuing Education as part of his or her degree program must gain prior approval from the appropriate department chair.

COLLEGE BOARD ADVANCED PLACEMENT PROGRAM

A student who has received a score of 4 or 5 in the Advanced Placement examinations in academic subjects may receive transfer credit for an appropriate course. A score of 3 exempts the student from an equivalent course, but does not grant credit; the student must take another course in that area to fulfill distribution requirements. Elective studio credit is granted for scores of 4 or 5 in the Advanced Placement exams for General Studio or drawing.

COMMONWEALTH TRANSFER COMPACT

For students transferring from Massachusetts community colleges to public colleges and universities offering the baccalaureate degree.

Section I: Requirements for Transfer Compact Status

A student shall be eligible for Transfer Compact status if he/she has met the following requirements:

a. Completed an Associate degree with a minimum of 60 credit hours exclusive of developmental course work.

b. Achieved a cumulative grade point average of not less than 2.0 (in a 4.0 system) at the community college awarding the degree.

c. Completed the following minimum general education core exclusive of developmental course work:

English Composition/Writing	6 credit hours
Behavioral and Social Sciences	9 credit hours
Humanities and Fine Arts	9 credit hours
Natural or Physical Sciences	8 credit hours
Mathematics	3 credit hours

The sending institution is responsible for identifying the transcript of each student who is a candidate for transfer under this compact.

Section II: Credits to be Transferred

The 35 credits in general education specified in Section I are applied toward the fulfillment of the receiving institution's general education requirements.

A minimum of 25 additional credits are accepted as transfer credits by the receiving institution. These credits may be transferred as free electives, toward the receiving institution's additional general education requirements, toward the student's major, or any combination, as the receiving institution deems appropriate.

Only college-level credits consistent with the standards set forth in the Undergraduate Experience recommendations are included under this compact. Credits awarded by the sending institution through CLEP, challenge examinations, and other life-experience evaluations for course credit may be included when the community college certifies that a student qualifies under this compact.

Section III: Credits Beyond the Associate Degree
To complete the baccalaureate degree, a student who transfers under this compact may be required to take no more than 68 additional credits unless:

a: The student changes his or her program upon entering the receiving institution; or

b: The combination of additional general education requirements, if any, and the requirements of the student's major at the receiving institution total more than 68 credits.

Under these circumstances, transfer students are subject to the same requirements as native students. (The term "native student" refers to students who began their undergraduate education at the baccalaureate institution.)

Section IV: Admission to Competitive Majors or Programs
If because of space or fiscal limitations the receiving institution does not admit all qualified applicants to a given major or program, the receiving institution uses the same criteria for applicants who are transfer students under this compact as it does for its native students.

Section V: Transfer Coordinating Committee
A Transfer Coordinating Committee, convened by the Higher Education Coordinating Council of the Commonwealth of Massachusetts, monitors use of the Transfer Compact, resolve appeals as they pertain to the provisions in this document, and collects and analyzes relevant data.

Section VI: Publication of Requirements
Each public college and university shall include in its official undergraduate catalog the provisions of the Commonwealth Transfer Compact. A transfer student may not be held to any degree requirements at the receiving institutions that were established less than three years prior to transfer admission.

Section VII: Transfer Records
The student with Transfer Compact status will be provided (by the receiving institution) with a list of courses to be fulfilled to earn a baccalaureate degree, no later than the end of the semester the student enrolls. With the agreement of the student, a copy will be provided to the Transfer Officer at the sending community college.

Section VIII: Transfer Officer
The President or Chancellor of each public institution of higher education will identify an individual who serves as that institution's Transfer Officer. The Transfer Officer's responsibility will be to assist students with transfer activities.

Section IX: Student Appeals
A student who believes that the provisions of this Compact have not been applied fairly to his/her transfer application has the right to appeal. Initially, differences of interpretation regarding the award of transfer credit shall be resolved between the student and the institution to which he/she is transferring. If a difference remains unresolved, the student shall present his/her evaluation of the situation to the institution from which the student is transferring. Representatives from the two institutions shall than have the opportunity to resolve the differences. Absent a satisfactory resolution, differences of interpretation may be presented to the Transfer Coordinating Committee.

Section X: Effective Date
The Commonwealth Transfer Compact took effect January 9, 1990.

ARTICULATION AGREEMENTS

The Massachusetts College of Art has developed articulated transfer paths for students from three of the Commonwealth's community colleges: Greenfield, Holyoke, and Massasoit. Students in specific programs at these community colleges who earn associate degrees with grade-point averages better than 2.5 have simplified transfer procedures. Because space is limited, only a very few transfer spaces are guaranteed each year. For specific information on the Articulation Agreements, see the transfer coordinator or department faculty in the community college or contact the MassArt Admissions Office.

LEARNING DISABILITIES PROCEDURES

The Massachusetts College of Art recognizes federal mandate 504, which guarantees educational rights for the learning disabled.

Only students whose learning disabilities have been diagnosed through an established Individual Educational Plan (IEP) from high school or through a professional diagnosis are eligible for supportive services to complete their courses successfully at the Massachusetts College of Art. Students whose learning disabilities are undiagnosed must take the initiative in seeking professional diagnosis. Information on centers that diagnose learning disabilities is available from the Office of Academic Advising. Students are strongly advised to complete diagnostic procedures before courses begin to be properly prepared for class.

Students who have a professional diagnosis and documentation may request assistance through the Affirmative Action/Disability Office. The Associate Dean of Academic Affairs works with each student to make reasonable accommodations appropriate to his or her academic situation.

CONFIDENTIALITY OF STUDENT RECORDS

The Family Educational Rights and Privacy Act of 1974, as amended, is a Federal Law that requires a written institutional policy be established and a statement of adopted procedures covering the privacy rights of students be made available. The law requires the college to maintain the confidentiality of the records of current and former students.

Massachusetts College of Art accords all the rights under the law to students who are declared independent. No one outside the institution shall have access to student educational records nor will the institution disclose any information from students. The Act permits the college to disclose information the following individuals and institutions: personnel within the college; officials of other institutions in which the student seeks to enroll; persons or organizations providing students financial aid; accrediting agencies carrying out their accreditation functions; persons in compliance with judicial order; and persons in an emergency to protect the health or safety of students or other persons.

The college permits access to student records only to those individuals who are acting in the students' educational interest. These individuals, within the limitations of their need to know as determined by the President of the college, include personnel in the Registrar's, Academic Advising, Business, Financial Aid, and Admissions Offices; the staff of the Offices of Student Affairs; and faculty.

The college must provide the Directory Information in accordance with the provisions of the Act. Directory Information is defined as follows: student name, address, telephone number, place of birth, field of study, dates of attendance, degrees and awards received, most recent previous educational agency or institution attended by the student, participation in the officially recognized activities and sports, and weight and height of members of the athletic teams. Students may withhold Directory Information during fall registration by simply checking off the appropriate box on the registration form. Once a student agrees to release Directory Information, the college must provide it to anyone who requests it. The college will honor requests for nondisclosure for one academic year only; thereafter, students must file requests to withhold Directory Information each year during the registration period.

The law gives students the right to inspect and review information contained in their education records, to challenge the content of those records, to have a hearing if the outcome of the challenge is unsatisfactory, and to submit explanatory statements for inclusion in their files. In addition, the college will provide an explanation of the records. The college has designated the Vice President of Student Affairs to coordinate the inspection and review procedures for student education records. These records include admissions, personal, academic, and financial files, and academic, cooperative education, and placement records. Students who want to review the education records must submit a written request to the Registrar. Copies of the records covered by the Act, which will be made at the student's expense at prevailing rates, will be made available within 45 days of the request.

Education records do not include records of instructional, administrative, and educational personnel (which are the sole possession of the individual who created them and are not accessible or revealed to any one except a temporary substitute), records of the law enforcement unit, student health records, employment records, or alumni records. Health records, however, may be reviewed by physicians of the student's choosing.

The Act prohibits students from inspecting and reviewing the following information: financial information submitted by their parents; confidential letters and recommendations associated with admissions, employment or job placement, or honors to which they have waived their rights of inspection and review; or education records containing information about more than one student, in which case the institution will permit access only to that part of the record which pertains to the inquiring student. The college is not required to permit students to inspect and review confidential letters and recommendations placed in their files before January 1, 1975, provided that those letters were collected under established policies of confidentiality and were used only for the purposes for which they were collected.

Students who believe that their education records contain information that is inaccurate or misleading, or is otherwise in violation of their privacy or other right, may challenge these records by first discussing their concerns informally with the director of the office that maintains the records. If the director agrees with the student's position, the appropriate records will be amended. If the director disagrees, the student is notified within a reasonable period of time that the records will not be amended. The student then has the right to request a formal hearing.

Student requests for a formal hearing must be made in writing to the Vice President of Student Affairs, who will, within 10 days of receiving the request, inform the student of the date, time, and place of the hearing. Students may present evidence relevant to the issues raised and may be assisted or represented at the hearing by one or more persons of their choice, including an attorney, at the student's expense. The hearing panel that adjudicates such challenges is the Vice President of Student Affairs or designee, and the Vice President of Administration and Finance or designee.

Decisions of the hearing panels are final and are based solely on the evidence presented at the hearing. This evidence will consist of written statements summarizing the evidence and stating the reasons for the decisions and will be delivered to all parties concerned. The education records will be corrected or amended in accordance with the decisions of the hearing panels. If the decisions are unsatisfactory to the student, the student will be notified of his or her right to include with the education records statements commenting on the information in the records, or statements setting forth any reasons for disagreeing with the decisions of the hearing panels. The statements will be placed in the education records, maintained as part of the permanent records, and released whenever the records in question are disclosed.

Students who believe that the adjudication of their challenge was unfair or not in keeping with the provisions of the Act may request, in writing, assistance from the President of the college to aid them in filing complaints with The Family Education Rights and Privacy Act Office (FERPA), Department of Education, Room 4074, Switzer Building, Washington DC. 20202.

Revisions and clarifications are published as experience with the law and college's policy warrants, and the college publishes this policy statement in the Student Handbook.

The college maintains a system for the destruction of nonacademic records. However, once students have requested access to their education records, these nonacademic records cannot be destroyed until the student has inspected and reviewed them.

All institutions subject to the provisions of the Act are required to maintain records of requests and disclosures of personally identifiable information. The records and requests, whether granted or not, shall include the names and addresses of the persons who request the information and their legitimate interests in the information. Records of requests and disclosures need not be maintained for the following:

a: Requests made by students for their own use
b: Oisclosures made in response to written requests from students
c: Requests made by school officials
d: Oisclosures specified as Directory Information

The records of disclosures and requests for disclosures are considered a part of the student's educational records and must be retained as long as the college retains the records themselves. The records of requests and disclosures must be maintained in a form that permits students, responsible institutional officials, and Federal auditors to inspect them.

REGULATIONS

Each student enrolled at the Massachusetts College of Art is subject to the rules and regulations published in the Student Handbook and in the handbooks published for the graduate programs. These handbooks are distributed to students at the beginning of each academic year.

GRADING SYSTEM

The Art Education department uses a standard letter grading system of Honors, A, A-, B+, B, B-, C or Fail (F). Students completing 80% of their course work in a given course may request an incomplete. Unless the professor grants an extension in writing, students must resolve all incompletes by the middle of the following semester, or the grade converts to a failing one.

REGISTRATION

Art Education graduate students must register on a continuing basis for the fall and spring semesters of each academic year until they complete the program, unless granted a formal leave of absence. MSAE Research students who have completed all degree requirements except the thesis are expected to register on a continuing student basis until the thesis is completed and reviewed.

LEAVE OF ABSENCE, WITHDRAWAL, READMISSION

The graduate program adheres to general college policies regarding leave of absence, withdrawal, and readmission. Graduate students requesting such actions should obtain the appropriate forms from the office of the Graduate Dean. Graduate and certificate students are limited to two semesters leave of absence during their course of study.

Unless granted an official leave of absence, a student who fails to register is considered to have withdrawn from the program. If the student leaves the college within a term, he or she must withdraw formally to receive any applicable refund and to avoid the posting of no-credit grades on the records. A student who is on leave of absence or who has withdrawn from the program is not entitled to the use of the library, studio space, or other college facilities, or to faculty time.

ACADEMIC STANDING

A student must make satisfactory or reasonable progress toward completion of a degree or program within the maximum time allotted. MSAE students have 5 years, Teacher Certification students have 3 years. These periods may be extended only on petition to the department and Graduate Oean. An approved leave of absence extends the maximum time for a period equivalent to the leave.

ACADEMIC STANDING IN THE MSAE PROGRAM

Students in the MSAE program are expected to earn a B or better in all course work and a passing grade on the comprehensive exam. Students who receive a B- or lower in any course are placed on academic probation. Any student on academic probation in any two semesters is subject to review for academic dismissal by the department and the Graduate Oean.

Students may repeat a course in which they received a low grade only once. All core course work in the program must be satisfactorily completed before the student is eligible to take the comprehensive exam.

ACADEMIC STANDING IN THE TEACHER CERTIFICATION PROGRAM

Students in the Teacher Certification Program are expected to maintain a grade average of B or better. Any student whose grade average falls below a B in any one semester, or who receives a B- or lower in any course, is placed on academic probation. Any student on academic probation in any two semesters is subject to review for academic dismissal by the department and the Graduate Oean.

A student receives a low grade in any course may repeat that course only once.

All prerequisite courses must be satisfactorily completed before the student can register for Methods Lab. Before students

register for this course, their records are reviewed by department faculty according to State Department of Education standards 1-5. Students considered deficient in the required studio competencies may be advised to register for course work in excess of the necessary program credits to qualify for entry to the Methods Lab course and student teaching.

To receive a student teaching assignment and complete the program, students must receive a B or better in the Methods Lab course.

COMPREHENSIVE EXAMINATION

Students who have satisfactorily completed all core course work in the MSAE program become eligible to take the required Comprehensive Examination. MSAE Research students must pass the Comprehensive Examination before they submit a thesis proposal. In both the Research and Artist/Teacher programs, students are allowed a maximum of two opportunities to rewrite unsatisfactory portions of the completed examination. Students who receive two or more unsatisfactory evaluations in the first writing are not allowed to complete any portion or to complete the program.

MID-SEMESTER WARNING

A mid-semester warning alerts the student and advisor that the student appears to be having difficulty with the course and may not pass.

ACADEMIC PROBATION/DISMISSAL

A student who is not achieving a consistent level of professional development in the program is subject to review for academic dismissal by the department and the Graduate Dean.

Any student who receives an NC/F in any course is placed on academic probation. Students who receive one or more NC/F evaluations in any two semesters are reviewed for academic dismissal.

Any student who is placed on probation or who is being considered for academic dismissal is notified by the Dean in writing. Every effort is made to help the student resume satisfactory progress in the program.

RIGHT OF APPEAL

Any student who wants to appeal an academic decision of dismissal may request a hearing by writing to the Graduate Dean.

TRANSFER CREDIT

Students may transfer a maximum of 6 graduate credits earned before matriculation toward Art Education core courses. Transfer students who have earned MFA degrees within the past 5 years may be granted up to 12 transfer credits toward the studio component of the MSAE Artist/Teacher track. Students transferring from the college's Teacher Certification program to the MSAE may apply up to 15 credits of core requirements toward the MSAE degree. In all cases, transfer credit must be approved by the program advisor and the Graduate Dean.

ASSISTANTSHIPS

MSAE and TC students are eligible to apply for paid graduate assistantships during any semester of the program. Depending on the particular assistantship, students work 5 to 10 hours per week. Possible assistantships include work with Saturday Studios, the department's media lab, or the Exhibitions Program.

GRADUATION

To participate in graduation and receive a diploma, students must complete all requirements of the MSAE Program.

CREDIT AND EVALUATION

COURSE LOAD

Students in the MFA program are expected to fulfill a 2-year residency, to attend 2 years full-time to complete the program.

The normal full-time graduate load is 30 credits per academic year, 15 credits per semester. A minimum of 12 credits a semester is considered full-time. Some students carry 12 credits during each semester of the 2-year residency and register for electives during the summer sessions immediately before and between the two academic years of formal residency.

Graduate students should not carry more than the normal 15 credit full-time load.

A student may drop below the 12-15 credit full-time load and extend the program beyond the 2-year residency only with the approval of the Graduate Dean and the department.

CONTINUING REGISTRATION

Unless granted a formal leave-of-absence, MFA students must register for the fall and spring semesters of each academic year until the program is completed. Students must register for a minimum of 6 credits in the major studio in each semester until the thesis is completed to receive studio space. Major studio credits beyond the 24 required for the degree are in excess of the 60 credits required to complete the program.

A student who has completed the requirements for the major studio including the thesis, and has only elective courses to complete, need not register for the studio, but will not be assigned studio space.

EVALUATION

Informal reviews of student work occur throughout each semester. Course credit at the end of each semester is granted by the appropriate course instructors and the MFA studio advisors. Credit for projects is based on recommendations by review boards conducted at the end of each semester by advisors, departmental faculty, and invited outside professionals.

INDEPENDENT STUDY, DIRECTED STUDY, CROSS-REGISTRATION

If a course suitable for graduate level work or appropriate to a student's need is not available during a given semester, the student may undertake an independent study for studio elective credit or in Art Education. Students who have a substantial background in art history have available a Directed Study option. Students interested in cross-registration at other institutions should consult the Pro-Arts Consortium office for information.

CHANGE OF CONCENTRATION

The college recognizes that some students may change the focus of their work during their course of study and may want to move to another department. Such students must petition the Graduate Dean and must be admitted formally by the new department. Recommendations will be sought from the faculty advisors and from the chairs of both departments before a change of concentration is approved. A change of concentration may require additional semesters of work to complete the degree.

GRADING SYSTEM

The MFA Program uses a pass/no credit grading system, as follows:

P - Pass: Successful completion of course requirements.

INC - Incomplete: All course requirements are expected be met by the middle of the next semester. If the student does not complete the work or request an extension from the professor in writing before the subsequent mid-semester, the incomplete reverts to a no credit

W - Withdrawal: The student withdrew from the course before mid-semester. This designation appears on the student's evaluation report at the end of the semester, but is not recorded on the permanent record.

NC - No Credit: The student's work in the course was not acceptable, and credit cannot be granted.

The designations of INC, NC, and W remain on the student's transcript while he or she is in the program, but do not appear on the final transcript after the degree is awarded.

Although the undergraduate Critical Studies, Design, and Art Education departments use letter grades, MFA students in these courses are evaluated according to the pass/no credit system, to maintain consistent evaluation.

COURSE EVALUATIONS

Students may request course evaluations for any course taken at the college. The student must provide the faculty member with the evaluation form, which is available in the Registrar's office, before the end of the Add/Drop period of the semester in which the class is taken. The faculty member submits course evaluations to the Registrar's Office with the grade sheets for the semester. Information provided on the evaluations is not added to the student's transcript; however, the form is kept in the student's permanent file and copies of all Course Evaluations are sent with all transcripts requested. Evaluations are intended to provide a description of the student's achievement in the course; they should address the student's attendance, class participation, motivation, the work produced, and the student's progress and technical expertise in the subject area. Letter grade equivalents are not given for pass/no credit courses.

LEAVE OF ABSENCE, WITHDRAWAL, READMISSION

The MFA program adheres to general college policies regarding leaves of absence, withdrawal, and readmission. Graduate students requesting such actions should obtain the appropriate forms from the office of the Graduate Dean.

Unless granted an official leave of absence, a student who fails to register is considered to have withdrawn from the program. A student leaving the college within a term must withdraw formally to receive any applicable refund and to avoid the posting of no credit grades on the records. A student who is on leave of absence or has withdrawn from the program is not entitled to use of the library, studio space, or other college facilities, or to faculty time.

ACADEMIC STANDING

ACADEMIC GOOD STANDING

Students are expected to receive an evaluation of P (Pass) in all courses. With this designation, the review committee recognizes a high caliber of work in the student's chosen field.

A student must make satisfactory or reasonable progress toward completion of a degree program within the 2-year time allotted to the MFA. The time limit may be extended only on petition to the department and the graduate dean. An approved leave of absence extends the maximum time for a period equivalent to the leave.

MID-SEMESTER WARNING

A mid-semester warning alerts the student and advisor that the student appears to be having difficulty with course and may earn a no credit grade.

ACADEMIC PROBATION

A student who is not achieving a consistent level of professional development in the program is subject to review for academic dismissal by the department and the Graduate Dean.

Any student who receives a no credit in any course is placed on academic probation. Students who receive one or more no credits in any two semesters are reviewed for academic dismissal.

Students on academic probation may not receive teaching assistantships.

Any student who is placed on probation or who is being considered for academic dismissal is notified in writing by the Graduate Dean. Every effort is made to help the student resume satisfactory progress in the program.

TRANSFER CREDIT

Graduate students can transfer a maximum of 6 credits.

To be transferable, courses must have been taken at the graduate level and must carry a grade of B or better.

MFA transfer credit may not be granted for foreign language study, work in non-credited institutions, work done as a special student at the college or another institution, or work done out-of-residence during the program without the approval of the advisor and Graduate Dean.

All recommendations for transfer credit must be reviewed for final decision by the Graduate Dean.

ASSISTANTSHIPS

The college awards three different types of assistantships to MFA students: technical, administrative, and teaching. All assistantships are assigned as either quarter, half, or full assistantships; the award amount is based on the number of hours of work per week (2.5 to 10 hours). All assistantships are awarded by the Graduate Dean according to student need and ability, departmental needs, and budgetary allotments. Although most MFA students will receive at least one assistantship for which they are qualified during their second year, there is no guarantee that a student will be awarded an assistantship.

GRADUATION

To participate in graduation and receive a diploma, students must complete all requirements of the MFA Program, including the thesis exhibition or project and the documentation of the thesis.





FINANCIAL INFORMATION

ANNUAL TUITION & FEE CHARGES, 1997-98 *

Undergraduate/Residents of Massachusetts/full-time	$3,964.00
Undergraduate/New England Regional Student Program/full-time	$4,624.00
Undergraduate/out-of-state/full-time	$9,544.00
MFA, MS, Teacher Certification/full-time	$5,765.00
Graphic Design Certificate, Continuing Education	$464-$714/3 cr. course

* does not include health insurance, orientation fees, or registration fees
Tuition charges are subject to review by the Board of Higher Education and are subject to change.

DORMITORY CHARGES 1997-98

Smith Hall	$6,348.00
North Hall at Simmons College	$6,412.00

UNDERGRADUATE TUITION & FEE SCHEDULE, FALL SEMESTER 1997

	Full-Time 12 or more credits	3/4 Time 9 credits	1/2Time 6 credits	1/4 Time 3 credits
I. Tuition (Based on Residency Status)				
A. In-State	$ 660.00	$ 495.00	$ 330.00	$ 165.00
B. Non-Resident	3,450.00	2,587.50	1,725.00	862.50
C. NEBHE	990.00	742.50	495.00	247.50
II. Comprehensive Semester Fee	232.00	174.00	116.00	58.00
III. Orientation & Commencement Fee	95.00	95.00	95.00	95.00
IV. Assessment Fee	1,090.00	1,090.00	765.00	765.00
V. Insurance Fee	430.00	430.00	0.00	0.00

BILLING CRITERIA

I. **Tuition** - Charged to every student based on residency status and day credit load.

II. **Comprehensive Semester Fee** - Charged to every student based on day credit load.

III. **Orientation and Commencement Fee** - Charged for the first day semester only (and any semester readmitted to MCA).

IV. **Assessment Fee** - Charged to every student based on day credit load.

V. **Insurance Fee** - Mandatory, every student enrolled in 9 credits or more, must either enroll in State insurance or submit and insurance waiver.

COMPONENTS OF UNDERGRADUATE STUDENT FEES, FALL SEMESTER 1997

Comprehensive Semester Fee

Career Resources Fee (Placement)	$ 2.00
Educational Services/Breakage Fee	125.00
Exhibitions Fee	15.00
Health Fee	5.00
Library Fee	17.50
Museum Fee	2.50
Student Activity Fee (Leisure)	10.00
Student Center Fee	10.00
Student Government Association Fee	35.00
Visiting Artist Fee	10.00
	$ 232.00

Orientation and Commencement Fee

Orientation Fee	45.00
Commencement Fee	50.00
	$ 95.00

Insurance Fee

Insurance Premium	425.00
Insurance Administration Fee	5.00
	$ 430.00

Dormitory Fee

Dorm - Activity	6.00
Dorm - Damage	50.00
Dorm - Dining	1,263.00
Dorm - Housing - Smith Hall	1,855.00
Dorm - Simmons North Hall (room & board)	3,150.00
Total - Smith Hall	$ 3,174.00
Total - Simmons	$ 3,206.00

$50 Late Fee - Charged to all students going through late registration, regardless of the cause.

$25 Returned Check Fee - Charged for each check returned from the bank as unacceptable.

COMPONENTS OF GRADUATE & CONTINUING EDUCATION COURSE CHARGES, FALL SEMESTER 1997

Graduate Tuition	$ 190/credit
Undergraduate Tuition	140/credit
Registration Fee	25.00/semester
Student Government Fee (MFA, MS, TC)	31 - 40/semester

Miscellaneous Fees:

Student Teaching (during teaching semester only)	$ 75.00
Continuing Student (MFA/MS thesis work only)	100.00
Commencement (MFA/MS first semester)	50.00
Returned Check	15.00
Late Registration	20.00

Lab Fees by Department for each 3-credit course (Graduate & Continuing Education):

Art Education	$ 20.00
Critical Studies	20.00
Communication Design	20.00
Environmental Design (except computer courses)	20.00
Film*	125.00
Photography	150.00
Studio for Interrelated Media	35.00
Fine Arts 30	90.00
Fine Arts 20 (except Printmaking)	35.00
Printmaking	70.00
Studio Foundation	35.00
Computer Courses	250.00
Major Studio/M.F.A.	60.00

SAMPLE BUDGETS FOR FULL-TIME STUDENTS (NINE MONTHS)

	BFA Mass Resident dormitory	BFA Mass Resident with parents	BFA Mass Resident off-campus	BFA Out-of-State dormitory	Graduate off-campus
Tuition and Fees	$ 4,020.00	$ 4,020.00	$ 4,020.00	$ 9,600.00	$ 5,990.00
Health Insurance	430.00	430.00	430.00	430.00	430.00
Dormitory	6,400.00			6,400.00	
Living Allowance		2,450.00	8,450.00		8,450.00
Art Supplies (estimate)	2,000.00	2,000.00	2,000.00	2,000.00	2,000.00
Total	$ 12,850.00	$ 8,900.00	$ 14,900.00	$ 18,430.00	$ 16,870.00

BILLING INFORMATION

Student billing is based on the student's residency status, the number of credits for which the student has registered, and the appropriate program fees. Bills are mailed in July and November for the fall and spring semesters, respectively. Payment is normally due 3 weeks after the bills are issued (please refer to the student calendar for specific dates). If a student's account is not cleared within the specified time frame, the student's course schedule is not approved. In this situation, a student must select courses during late registration to attend school. There is no guarantee that the courses originally requested will be available. A final statement of the student's account is generated at the end of the Add/Drop period, reflecting all adjustments made to a student's account and schedule. The Add/Drop period is the final opportunity for any course changes.

PAYMENT PLANS

The college offers a payment plan, Tuition Management Systems. This payment option enable families to spread all or part of the annual expenses over equal, monthly payments. Call (800) 722-4867 for information.

REFUND POLICIES

Tuition and Fees: The Massachusetts College of Art has two refund schedules for students who withdraw or take an approved leave of absence: one for first time students and one for continuing students. A first-time student is defined as any matriculating student enrolled in his or her first semester of classes. A continuing student is any matriculating student enrolled for his or her second semester or after.

The following policy is in effect for the refund of tuition and fees to all first-time students enrolled in a degree or certificate program at the Massachusetts College of Art. This policy applies to tuition, room, board, fees, and other charges (except application fees).

Any first-time student who has paid tuition and fees before the opening of school, and completes a Leave of Absence or Withdrawal form before the first day of class, is entitled to a full refund of tuition and fees, minus an administrative fee of $100.

First-time students who leave or withdraw through established procedures after the opening of school are subject to the following refund schedule:

- Withdrawal before the start of the second week - 90% refund of tuition and fees
- Withdrawal before the start of the third week - 80% refund of tuition and fees
- Withdrawal before the start of the fourth week - 80% refund of tuition and fees
- Withdrawal before the start of the fifth week - 70% refund of tuition and fees
- Withdrawal before the start of the sixth week - 60% refund of tuition and fees
- Withdrawal before the start of the seventh week - 60% refund of tuition and fees
- Withdrawal before the start of the eighth week - 50% refund of tuition and fees
- Withdrawal before the start of the ninth week - 40% refund of tuition and fees
- Withdrawal before the start of the tenth week - 40% refund of tuition and fees
- Withdrawal from the start of the tenth week to the end of the semester - 0% refund of tuition and fees

Refunds due to the student may be returned to the Title IV program if applicable.

The following policy has been adopted for the refund of tuition and fees for all continuing and readmitted students:

A continuing or readmitted student who has paid tuition before the opening of school and who notifies the college in writing by completing the Leave of Absence/Withdrawal Form before the first day of classes that he or she will not be attending any classes is entitled to a full refund of all tuition and fees. Refunds are processed after the Add/Drop period and are based on each student's registration status, as determined by the Registrar.

Continuing students who leave or withdraw through established procedures after the opening of school are subject to the following refund schedule:

- Withdrawal before the start of the second week - two-thirds (66%) refund of tuition only
- Withdrawal before the start of the third week - one-half (50%) refund of tuition only
- Withdrawal before the start of the fourth week - one-third (33%) refund of tuition only
- Withdrawal after the end of the third week - no refund.

If a student has had a medical, psychological, or emotional crisis that would force him or her to withdraw from college and thereby not complete course work, that student should not forfeit any fee monies. In the event of such an occurrence, the student receives a fee credit to be used within 2 semesters after the leave. If the student does not use the fee credit by enrolling in school within 2 semesters, the credit is lost. Tuition and dorm charges cannot be credited in this manner. This policy only affects the fee portion of the student's bill. A written statement from the appropriate medical or psychiatric staff must be sent directly to the Vice President of Student Affairs in certifying this request for fee credit.

It is the student's responsibility to comply with college policy on the Leave of Absence/Withdrawal procedure. Leave of Absence/Withdrawal forms are available in the Registrar's office.

Dormitory: The college requires a $300 dormitory deposit with the application for college housing. The following policy has been adopted regarding refund of this deposit:

If the college cannot offer the student a space in college housing, 100% refund.

If the student withdraws from housing 60 days or more before the formal opening of the residence hall, 100% refund, minus a $25 administrative processing fee.

If the student withdraws from housing between 30 and 59 days before the formal opening of the residence hall, 50% refund of the deposit.

If the student withdraws from housing less than 30 days before or anytime after the formal opening of the residence hall, no deposit refund.

If a student withdraws from the dormitory during the semester, he or she will receive a pro-rated refund of the dormitory charges, minus the $300 deposit provided that the student notifies the housing office 30 days before the termination and the college is able to fill the vacancy in the dormitory.

NEW ENGLAND REGIONAL STUDENT PROGRAM

Students who are legal residents of any one of the other five New England states may be eligible for reduced tuition under the New England Regional Student Program. Students are eligible if applying for a program of study not offered in a public college in their home state or if a degree program is offered under the Regional Student Program at both an in-state and and out-of-state institution, and MassArt is nearer to the student's legal residence. RSP students pay 150% of in-state tuition charges.

Contact your guidance counselor, MassArt's Admissions Office, or the New England Board of Higher Education (45 Temple Place, Boston MA 02111, (617) 357-9620) for more information on the Regional Student Program and a list of study concentrations that are currently approved. You can visit the NEBHE Regional Student Program web site at: http://www.nebhe.org/rspprogs/framesornot.html

TUITION WAIVERS

State Employees Tuition Waiver: According to the Systemwide Tuition Remission Policy for Higher Education, tuition remission may be provided to eligible state employees, their spouses and dependent children based on guidelines established by the Higher Education Coordinating Council. Students receiving tuition remission benefits may be exempt from all or partial tuition. Students are responsible for all other education costs including fees, books, supplies, and living expenses.

Senior Citizen Tuition Waivers: According to the guidelines established by the Board of Regents, any eligible person over 60 years of age may attend classes in the funded college for free. Senior citizens may attend classes in the Continuing Education Program for free provided that enough tuition-paying students are enrolled to bear the cost for instruction. Tuition-free enrollment is granted to senior citizens in such continuing education courses on a space-available basis.

National Guard/Veterans Exemption: Students who have served in the armed forces or are active members of the National Guard may be entitled to receive tuition remission benefits equal to the cost of tuition.

Students are responsible for all other educational costs including fees, books, supplies, and living expenses.

BOARD OF HIGHER EDUCATION POLICY AND REGULATIONS FOR IN-STATE AND OUT-OF-STATE RESIDENCY CLASSIFICATION FOR ADMISSIONS AND TUITION AND OTHER CHARGE-DIFFERENTIAL PURPOSES

CLASSIFICATION

It is the policy of the Board of Higher Education to grant in-state status for admission, tuition, and other charge-differential purposes in the following cases at all public institutions of higher education:

a. Where a student is financially dependent upon a parent, parents, or spouse who has maintained a domicile in Massachusetts for at least twelve (12) consecutive months immediately prior to and including the last day available for late registration for the forthcoming semester; provided further, that such financial dependence has existed for at least twelve (12) consecutive months immediately prior to and including the last day available for late registration for the forthcoming semester. The person the student is claiming Massachusetts domicile through must sign the student's petition for in-state status.

b. Where a student is financially independent, and has maintained a domicile in Massachusetts for at least twelve (12) consecutive months immediately prior to and including the last day available for late registration for the forthcoming semester; provided further, that such financial independence has existed for at least twelve (12) consecutive months immediately prior to and including the last day available for late registration for the forthcoming semester.

c. Where a student is the spouse or dependent child of a full-time employee of the Higher Education Coordinating Council or a public institution or higher education.

d. Where a student is a full-time employee of the Board of Higher Education or a public institution of higher education in Massachusetts, or a graduate assistant (if the institution designates graduate assistants as eligible for in state tuition).

e. Where a student is a full-time member of the Armed Forces of the United States and is stationed and residing in the Commonwealth of Massachusetts.

i. dependent spouse of full-time members of the Armed Forces of the United States, stationed and residing in the Commonwealth of Massachusetts shall be granted in-state status.

ii. dependent children of full-time members of the Armed Forces of the United States are eligible for in-state status commencing with the academic period following the parent being stationed and residing in Massachusetts.

f. Where a student holds an immigrant visa or non-immigrant visa A (i), (ii) or G (i), (ii), (iii) or (iv) he/she is eligible for classification as a resident student for tuition purposes if he/she meets the one continuous calendar year residency requirement and visa status does not preclude the capacity to remain in the United States without applying for an extension of stay.

g. A refugee designated as such under federal law is eligible for classification as a resident student for tuition purposes if he/she meets the one continuous calendar year residency requirement.

h. Where a student marries a financially independent domiciliary of Massachusetts he/she shall be eligible for in-state status commencing with the academic period following the marriage.

2. It is the policy of the Board of Higher Education to attribute out-of-state status for admission, tuition, and other charge-differential purposes in all other cases including:

a. Foreign students in the United States on temporary student status are not eligible for classification as a resident student for tuition purposes. An individual's immigration status will not preclude the award of in-state status if that individual has the legal capacity to remain permanently in the United States without applying for an extension of stay (see 1f.)

b. A student having his domicile elsewhere than in Massachusetts shall not be eligible for classification as a Massachusetts student for tuition purposes except as herein provided. The filing of income tax returns based on residency in another state in recent years by student or parents if student is a dependent shall be evidence of domicile elsewhere than in Massachusetts.

c. Receipt of any type of financial aid (loan, scholarship, grant) from a state other than Massachusetts.

d. In-state status is lost at any time a financially independent student or the spouse who the student receives in-state status through establishes a domicile outside the state of Massachusetts. The student shall be assessed out-of-state tuition and charges six months after the student or his or her spouse moves out of state. If the parent(s) through whom the student has attained in-state status establishes a domicile in another state, the student shall remain eligible for in-state status as long as the student is enrolled in a degree program for continuous academic periods until the degree is obtained.

DETERMINATION OF CLASSIFICATION

1. An initial determination of in-state status for admission, tuition and other charge-differential purposes is made by the institution at the time a student's application for admission is under consideration at which time the student seeking in-state status should file a petition for in-state classification for admissions, tuition, and other charge-differential purposes. The determination made at that time, and any determination made thereafter, shall prevail for each subsequent semester unless the determination is successfully challenged.

2. A student may request a determination or a re-determination of his or her status by filing a Petition for In-State Classification for Admission, Tuition, and other Charge-Differential purposes (hereinafter referred to as petition). A student must meet the requirements for in-state status and submit a completed petition (including all documents required therein) by the last day of late registration for the semester the student wishes to be classified as in-state. No change in status requested by the student shall be given retroactive effect prior to the semester for which a timely petition was filed. Only one petition per semester may be filed by a student. Any student who does not file a petition for in-state classification shall be charged tuition and charges as an out-of-state student.

3. In determining domicile, the institution shall take into consideration, but shall not be limited to, the following criteria as they pertain to the individual case. These criteria must be met at least twelve (12) months prior to the announced closing application date and/or the last day available for registration for the forthcoming semester by the student or by the person the student is relying on to claim in-state status.

a. Owning or renting and occupying real property in Massachusetts as one's residence on a year-round basis.

b. Maintaining a substantially uninterrupted presence within Massachusetts for twelve (12) consecutive months including those months when the institution is not in regular session.

c. Maintaining within the State of Massachusetts all or substantially all personal possessions.

d. Paying Massachusetts income tax on all earned taxable income, including all taxable income earned outside the state.

e. Giving Massachusetts as the home address on federal and state income tax forms.

f. Registering all owned motor vehicles in Massachusetts in accordance with Massachusetts law.

g. Possessing a valid driver's license, if licensed, in accordance with Massachusetts law.

h. If registered to vote, being so registered in Massachusetts; transferring voter registration to Massachusetts at the earliest legally permissible date.

N.B. The documentation offered in these instances may be required to be in affidavit form.

4. A student requesting a determination of in-state status who asserts that he or she is financially dependent upon a parent(s) or spouse domiciled in Massachusetts or who asserts that he or she is financially independent will be required to produce by affidavit, in addition to other proof, documentation of the student's earnings for the year immediately prior to and including the last day of late registration to the semester for which the determination is requested. Such documentation shall include relevant income tax returns, statements from employers, and/or federal and state withholding forms. An affidavit showing all expenses of the student for the same period must also be submitted. The student shall provide such additional documentation and information as the institution may request.

5. The burden rests upon the student to demonstrate to the satisfaction of the institution that an in-state classification is appropriate.

6. In the event that inaccurate, false, and/or misleading information is presented, the institution, may at its discretion, revoke any subsequent assignment of in-state status. In such case the student shall, at a minimum, be required to pay all cost differentials between in-state and out-of-state status beginning with the semester for which in-state status was obtained. In the event in-state status is assigned as a result of administrative or clerical error, the institution may, at its discretion, revoke this assignment. In such case the student may be required to pay all cost differentials between in-state and out-of-state status beginning with the semester for which in-state status was erroneously assigned.

In addition, any misrepresentation, omission or incorrect information contained in a student/applicant affidavit for in-state tuition or on an appeal petition which is stated accurately would be the basis for denial or in-state tuition shall be cause for dismissal or other disciplinary action with no right to a tuition refund. The institutions reserve the right to take any and all actions permitted by law in connection with false representations made in the application process.

7. A determination of in-state status is valid only if a student actually enrolls in the semester for which he or she applied. Determinations which are made in cases where the student does not actually enroll are not valid for a subsequent semester (with respect to which all requirements must be independently satisfied and a new and timely petition submitted).

8. A student shall notify the institution in writing within fifteen (15) days of any change or circumstances which may alter his or her in-state classification. Additionally, upon request of the institution, a student shall provide information requested pertaining to the proper continuance of his or her in-state classification.

APPEALS

1. A student who has been denied in-state classification following the submission of a petition may request a personal interview with a campus classification officer (or his or her designee) in order to present any and all evidence relevant to the student's classification, and to answer questions which may have been raised about his or her status. Such request must be in writing and must be received by the institution no later than ten (10) days from the date of the institution's written denial of the petition.

2. If the decision of the campus classification officer is adverse to the student, a written appeal may be filed with the president of the institution. Such written appeal must be received in the president's office no later than fifteen (15) days from the date of the written adverse decision of the campus classification officer, and must set forth in detail all facts, and arguments upon which the appeal is based. The written appeal shall be considered by the president or the president's designee who shall review the appeal and pertinent documents and issue a written decision in the case which shall be final and binding.

3. Unless otherwise specifically requested by the president or the president's designee, information and arguments not presented by the student to the campus classification officer shall not thereafter be considered on appeal. Insofar as the burden of proof rests upon the student, failure to provide complete and timely responses to requests for information by the institution may result in a denial of the appeal.

DECISIONS

Decisions on requests for re-determination may require an extended period of time. It is hoped that a decision in each case will be made within ninety (90) days of a request for re-determination. During this period of time, or any further period of time required by the Institution, fees and charges based on the previous determination must be paid. If the determination is changed, any excess fees and charges will be refunded.

1. Academic Period - a term or semester or in an academic year as prescribed by the Education Coordinating Council or institutional board of trustees whichever the case may be.

2. Domicile - a person's permanent place of abode, there must exist a demonstrated intent to live permanently in Massachusetts and a legal ability under federal and state law to reside permanently in the state. For purposes of this policy, only one (1) domicile may be maintained at a given time.

3. Financially Dependent - a student who receives half or more than half of his or her support from another person or persons, or who appears as a dependent on the federal or state income tax return of any other person.

4. Financially Independent - a student who receives less than half of his or her support from any other person or persons, who does not appear as a dependent of any other person on a federal or state income tax return.

5. Parent - with respect to a person (including adoptive "father" and "mother" whenever used):

(a) the person's father or mother, if living together.

(b) if neither the father nor mother is living the legal guardian. If no legal guardian is appointed, the person who then stands in loco parentis to the person;

(c) if the father and mother are divorced, the person to whom legal custody of the person is awarded: if joint custody is awarded the parent who provides greater support;

(d) If the father and mother are divorced, separated or unmarried and legal custody has not been awarded, the father or mother, as the case may be, with whom the person lives, or if the student lives with neither, the parent who provides greater support.

6. Residence - a place of habitation.

7. Spouse - a partner in a legally contracted marriage.

FINANCIAL AID

The Financial Aid Office of the Massachusetts College of Art is committed to providing the resources needed to fund the education of qualified students and to ensuring that access to their chosen fields is not limited by the cost of attendance. To receive financial assistance from the college, students must be enrolled, or accepted for enrollment, in a degree-granting program; must meet all eligibility requirements; and must be in good academic standing.

APPLICATION PROCEDURES

Students applying for financial aid must file the Free Application for Federal Student Aid (FAFSA) form every year. (The College Scholarship Service form, PROFILE, is not required by the college.) The FAFSA form is normally available in December and can be obtained from the Financial Aid Office, local libraries, or high school guidance offices. Applications are processed on a first-come, first served basis and may take 4 to 6 weeks to process. Students should make every effort to file this application as soon after January 1 as possible. To permit the Financial Aid Office to access your file electronically, be sure to include MassArt's address and Title IV code in Section H of the FAFSA. The MassArt Title IV code is 002180.

After the application is processed, the U.S. Department of Education mails the student a Student Aid Report (SAR). The Financial Aid Office accesses an electronic copy of the SAR when the student is accepted to the college. Once Financial Aid Office has reviewed the results of an application, it must sometimes request additional documentation to support your may include the following:

- Signed federal income tax returns of student (and spouse)
- Signed federal income tax returns of student's parents
- Proof of U.S. citizenship or permanent resident status
- Proof of compliance with Selective Service regulations
- A signed statement from the student that he or she is not in default of a previous student loan
- A verification of any changes in family circumstances since the student first applied for financial aid

TRANSFER STUDENTS

New transfer students must file the FAFSA form, and request a Financial Aid Transcript from all colleges previously attended, even if they did not receive any financial aid. These forms are available from the Admissions Office and financial aid offices at the college or the transferring school.

INTERNATIONAL STUDENTS

The Financial Aid Office handles only federal- and state-funded scholarships, grants, and loans. The college cannot offer any financial assistance to students who are not citizens or permanent residents of the United States. International students are encouraged to investigate sources of assistance in their own countries such as government agencies, charitable foundations, business corporations, church groups, economic planning agencies, and world organizations and consulates.

DETERMINING FINANCIAL NEED

The financial aid system assumes that families are responsible for contributing to the educational expenses of the student to the extent that they are able. In determining the family (or student) contribution toward the student's educational costs, the college uses information provided on an appropriate needs-analysis document such as the Student Aid Report (SAR). "Need" is the difference between the cost of attendance and the student and/or family contribution:

College Costs (Cost of Attendance)
- Family Contribution

= Financial Need

One factor used in determining need is the cost of attending the Massachusetts College of Art, including both direct and indirect costs. Direct costs include tuition, fees, and dormitory charges. Indirect costs include allowances for books and art supplies, living costs for commuting students, and costs associated with transportation and personal expenses. (See sample student budgets in the financial information section.)

Once the college determines a student's financial need, it offers financial assistance to meet this need. Generally, this assistance is in the form of a financial-aid package, which may include grants, scholarships, loans, and campus employment. The college notifies each student in an awards letter indicating the type and amount of assistance for which the student is eligible.

TYPES OF AWARDS

GRANT PROGRAMS

Federal Pell Grant: These grants are available to all undergraduates enrolled at least one-quarter time who do not have an undergraduate degree. Pell Grants range in value from $400 to $2,470.

Federal Supplemental Educational Opportunity Grant: These grants are available to undergraduates who do not already hold an undergraduate degree. They are awarded by the Massachusetts College of Art and range in value from $200 to $2,000 per year.

Tuition Remission Grant: These grants are available only to residents of Massachusetts who are pursuing their first undergraduate degree. They are awarded by the college and range in value from $200 to maximum tuition costs. Priority is given to full-time students.

Massachusetts State Scholarship: These scholarships are available only to Massachusetts residents enrolled on a full-time or part-time basis pursuing their first undergraduate degree. They are awarded by the Board of Higher Education and range in value from $200 to $900.

LOAN PROGRAMS

Federal Perkins Loan: These long-term, low-interest (5%) loans are available to both undergraduate and graduate students enrolled at least half-time. They are awarded by the college and range in value from $200 to $2,000.

William D. Ford Federal Direct Subsidized Stafford Loan: These long-term, low-interest loans are available to undergraduates and graduates enrolled at least half-time. The college certifies eligibility, and students borrow directly from the government at a variable rate of 7.66% with a cap of 8.25% for new borrowers. The maximum for these loans are $2,625 for freshmen, $3,500 for sophomores, $5,500 for juniors and seniors, and $8,500 for graduate students For more information, contact the Financial Aid Office or Federal Student Aid Programs at (800) 4-FED-AID.

William D. Ford Federal Direct Unsubsidized Stafford Loan: These long-term, low-interest loans are available to middle-income students who do not qualify for federal interest benefits under the federal Stafford Loan program. Students borrow directly from the government. The maximum for these loans are $4,000 for freshmen and sophomores, $5,000 for juniors and seniors, and $10,000 for graduate students (not to exceed the cost of attendance). Independent students, dependent students without need, and students of parents who have been denied PLUS loan are eligible to borrow in this loan program.

William D. Ford Federal Parent Loan for Undergraduate Students (PLUS): These loans are available to all students to cover the difference between the cost of education and any financial aid to the student. The college certifies eligibility, but students borrow directly from the government. Financial need is not a criterion. Parents must prove acceptable credit history. Interest rates vary to a maximum of 9% for new borrowers, and repayment begins within 60 days of the date of final disbursement.

Massachusetts State No Interest Loan Program: These long-term, no-interest loans are available only to Massachusetts residents enrolled on a full-time basis pursuing their first undergraduate degree. They are offered by the Board of Higher Education and awarded by the college. The maximum loan amount awarded is $1,000.

STUDENT EMPLOYMENT PROGRAM

College Work-Study: Part-time on-campus jobs funded by federal government, with matching funds from the Commonwealth of Massachusetts are available for students enrolled at least half-time. These jobs are awarded by the college on the basis of financial need. A typical job is 8 hours per week at an hourly wage of $6.50.

DEADLINES

January 1: The earliest date students can file the FAFSA form.

March 15: Students are strongly encouraged to apply for financial aid by this date because not all types of aid may be available later in the year.

May 1: Priority deadline for Massachusetts State Scholarships.





ADMISSIONS

DEADLINES FOR COMPLETION OF APPLICATION REQUIREMENTS

	Fall	Spring
BFA - Early Decision (Studio Foundation applicants only)	Dec. 1	-
BFA - First-time Freshmen	March 1 *	-
BFA - Transfer Students (with a minimum of 9 studio and 6 academic credits)	April 1 *	Nov. 1
MFA	Feb. 1	-
MSAE	March 15	Nov. 1
Teacher Certification	March 15	Nov. 1
Graphic Design Certificate	May 1	Nov. 1

* Priority Deadlines - Applications completed before this date are given priority consideration for admissions, aid, and housing. Applications received after these dates may be considered on an ongoing, space-available basis.

First-year applicant, please complete your application early so that you may receive your decision in a timely fashion.

APPLICATION REQUIREMENTS

x - required, + - recommended, = - required for finalists only, na - not available

applying as	first-time freshman	undergrad transfer	MFA	MSAE Research	MSAE Artist/ Program and Extended Option	Teacher Certificate Teacher	Graphic Design Certificate
high school transcript	x	x					
SAT score report	x	x					
transcripts from each college attended		x	x	x	x	x	x
college catalog course descriptions		x					
list of current courses		x	x	x	x	x	
statement of purpose	x	x	x	x	x	x	x
writing sample				x			
letters of reference	+	+	x	x	x	x	
resume			x	x	x	x	x
portfolio	x	x	x	+	x	x	x
interview	na	na	+	+	=	=	=

TOEFL: International students note that scores from the TOEFL are also required

Applicants are encouraged to submit all materials at the same time in a single package as this greatly speeds processing time and allows Admissions to offer you a speedier response.

ADMISSION POLICY

The Massachusetts College of Art welcomes applications for admission from anyone who has a minimum of a high school diploma and is committed to the visual and media arts. Applicants are evaluated according to standards that gauge abilities and talent in the arts along with potential, motivation, and desire. There is no one formula that determines an applicant's potential for success. In evaluating the applicant, the admissions committee tries to be flexible, sensitive, and personal.

The evaluations employ objective and subjective criteria with emphasis on the applicant's portfolio, academic records, and personal characteristics. Admission is offered to those candidates who demonstrate the combination of visual experiences and interests, intellectual capabilities, and personal qualities that are important for success in all programs at the college. Diversity is viewed as an essential goal for the college community, and differences in age, life experience, education, and racial, ethnic, and/or cultural background are valued in the admissions decision.

Admission to the Massachusetts College of Art is extremely competitive. Each year the number of applicants for admission far exceeds the number of spaces available. This is true at all levels of admission, although the competition for admission to specific programs may vary from year to year.

Admission decisions are made independently of financial aid awarding, and the admissions committee does not consider financial need as a factor in granting or denying admission. Each candidate who wishes financial aid should file the FAFSA form as early as possible so that the Financial Aid Office can review the aid application as soon as the admission decision is made. Please see the Financial Aid section in this catalog for more information.

The Massachusetts College of Art subscribes to the Admissions Standards of the Board of Higher Education of the Commonwealth of Massachusetts. These criteria are used as a measure of academic preparedness of undergraduate applicants for college-level work. Meeting these standards does not guarantee admission to MassArt or to any other state college or university. For more information on the Board of Higher Education, you can access the BHE web site: http://www.mass.edu/bhe/.

Components of the Admissions Standards for Massachusetts state colleges and universities include the following:

I. Academic course requirements: All high-school graduates who want to enter the public four-year colleges and universities must demonstrate completion of required Academic Units

Subject	Minimum Years of Study
English (composition & literature)	4
Mathematics (algebra, geometry, trigonometry, functions, analysis)	3
Natural & physical science (including 2 laboratory courses)	3
Social Science (including one year U.S. history and government)	2
Foreign language (two years in one language)	2
Electives (from the above areas or Computer science, humanities, or visual and performing arts)	2
Minimum Units	16

Note: Foreign-language or algebra courses taken in the eighth grade can satisfy the area requirements, but do not reduce the 16 units required in high school. Students may substitute a course from any other area or advanced study in languages or mathematics.

II. Minimum Grade Point Average (GPA); a high school GPA, based on the required academic courses and weighted for accelerated courses, is calculated at the end of the applicant's seventh semester. The State College minimum GPA is 2.70. If a student's GPA falls below the minimum ,he/she may qualify based on a sliding scale relating SATI or ACT scores to the GPA.

III. Transfer applicants must meet one of the following criteria:

a. 12 or more transferable college credits and a minimum 2.5 college GPA;

b. 12-23 transferable college credits, a minimum 2.0 college GPA, and a high school transcript that meets the admissions standards for freshman applicants; or

c. 24 or more transferable credits and a minimum 2.0 college GPA.

Students who have earned college credits while enrolled in high school must meet the admissions standards outlined for freshman applicants.

IV. Students applying for admission more than three years after high school graduation or who have completed the GED must show their ability to succeed in college based upon their high school and/or college transcripts, scores on GED, SAT, or ACT tests, and/or other presentations.

Exceptions: Learning Disabled Applicants may be exempt from taking standardized tests for admission and, therefore, must complete the 16 required academic courses with a minimum weighted GPA of 2.0.

English as a Second Language Students may substitute two electives for the required foreign language courses, but must complete 16 required academic courses and achieve the minimum GPA. ESL students also should take the Test of English as a Foreign Language (TOEFL) or the SAT II: ELPT test.

Applicants not admissible under the standards outlined may be accepted upon individualized demonstration of their potential for academic success in a four-year program. The percentage of students so admitted is limited to 12% of new enrollees in 1998, and 10% in 1999.

FIRST-TIME FRESHMEN APPLICATIONS

Applicants who have not had any formal education beyond high school are considered first-time freshman, even when they have been out of high school for several years. Applications from first-time freshmen are accepted for the fall semester only.

APPLICATION PROCEDURES

The college encourages all applicants to come for a tour of the campus and a group information session with an admissions professional.

The admissions committee begins reviewing applications for the Studio Foundation program in January. The priority deadline for first-time freshman applications is March 1. Complete applications that are received before this date are given priority consideration for admissions, financial aid, and housing. Applications received after March 1 may be considered on an ongoing, space-available basis. The review process may take a month to six weeks from the date of completion of all requirements, especially for those applications that are submitted on or near the deadlines. You are encouraged to complete your application well in advance of the date by which you want to learn of the admissions decision.

The college notifies candidates by mail that they have been approved for admission, not approved for admission, or placed on a waiting list. Any vacancies are filled by wait-listed candidates throughout the late spring and early summer.

To apply as a first-time freshman, submit the following information.

(Applicants are encouraged to submit all materials at the same time, in a single package as this greatly speeds processing time and allows Admissions to offer you a speedier response.)

Application and Fee
Submit the application form, residency affidavit, and the appropriate application fee ($10 for Massachusetts state residents, $40 for out-of-state residents) to the Office of Admissions, 621 Huntington Avenue, Boston, MA 02115. Application forms are included in the back of this catalog.

Official High-School Transcripts
Students currently in high school: Request your high school guidance office to forward an official transcript, including your senior first semester or mid-year grades, to the Admissions Office. The final transcript should be sent after graduation. Applicants who have earned a high school diplomas: Request the former high school to forward an official copy of your transcript to the Admissions Office. Applicants who have received a high-school equivalency: Request an official copy of the GED test results be sent to the Admissions Office. Also request an official transcript from the last school you attended.

The college does not consider applicants who do not have a high school diploma or GED.

SAT Scores/ACT Scores
SAT I or ACT scores are required of all first-time freshmen and are evaluated in relation to other academic materials. SAT reports should be sent directly from the Educational Testing Service. Students who have taken the tests can request that an official report be sent to the Massachusetts College of Art (code number is 3516). If you have not taken these tests, make arrangements to do so at the next testing date. Information is available from your high school guidance office or from the College Board SAT Program at Box 6200, Princeton NJ 08541-6200. You can also directly access their web site at http://www.collegeboard.org.

Students whose first language is not English may support or replace the SAT with TOEFL or ELPT scores (see information for international students).

Students who have been diagnosed with learning disabilities and want to be exempted from the SAT requirement must submit a letter certifying that they are participating in a legally recognized special-education program governed by an individualized education plan. Students from private or parochial high schools may substitute either a letter of certification from an approved professional evaluation center and documentation, if available, of the results of an interdisciplinary team core evaluation or documentation, if available, of the results of any other equivalent testing.

Portfolio
The portfolio is an essential component of the application. It reflects the applicant's interests, ideas, creativity, energy, motivation, and previous experience in the visual arts. The work should represent the applicant's best and most recent creative efforts and should demonstrate knowledge, skills, and visual sensitivity to such basic elements as line, form, color, composition, and space. The work included should also demonstrate conceptual development that is, what you say through your artwork.

When putting together the portfolio, choose those pieces you feel most strongly about and that express your particular strengths and interests. This work may reflect a variety of media and techniques or concentration in just a few. The college suggests you include examples of drawings from direct observation, such as self-portraits, landscapes, still-lifes, or interiors. Work copied from photographs or other artists' work should not be included nor should artwork done as assignments specifically for other art-college applications.

An admissions committee reviews the work relative to the type of art program from which the student has come. The committee is interested in work created both in school and independently that shows creative problem-solving and personal investment. Your portfolio must contain at least 15 examples of your work. Portfolios with fewer than 15 pieces are considered incomplete and are not reviewed for admission.

Portfolio format
Portfolios must be presented in slide format (35mm, 2x2). Mail the slides to the admissions office in 8 1/2"x11" plastic slide sheets (available in any photography store). Label each slide, including your name, the top of the piece, and a number corresponding to a portfolio description list indicating dimensions, media, and dates completed.

Submission of creative work in film, video, writing, theater, music, performance, or dance is encouraged; a VHS videotape is recommended. Limit your time-based media presentations to no longer than 10 minutes. Please submit such supporting materials in a form easily viewable by the admissions committee. Do not send original work, or your only copy of reproduced material, as the college cannot be responsible for its safety.

Applicants may choose to submit all or a portion of their portfolio on digital media in addition to or instead of 35mm slides and VHS videos. MassArt can accept the following platform, physical, and file types. Computer platform: Apple Macintosh or IBM PC (or PC compatible); physical media: 3 1/2 inch high density (HD) floppy disks or Zip (tm) disks; file/program types accepted: Adobe Acrobat format or PDF files,; Macromedia Director projector files; Adobe Photoshop, JPEG (JPG) or GIF files.

If you want the college to return your slides, videotapes, or disks, enclose with the portfolio a self-addressed, stamped envelope with sufficient postage. You may also pick up the portfolio in the Admissions Office after you have received notice of the admission decision.

Studio Pre-Semester Option: Applicants who have not had the opportunity to develop their studio work may choose to substitute the summer Studio Pre-Semester Program for the application portfolio (see Studio Pre-Semester Program section below for more information). If you select this option, include with your application materials a statement indicating this choice and detailing the reasons you do not have a portfolio. Also be clear in your statement as to why you believe you will be successful in a demanding studio program. By selecting this option, you are asking the admissions committee to place much greater emphasis on your academic credentials and other aspects of your application.

Statement of Purpose
The statement of purpose essay is used to determine how well you communicate. Style, content, and personal characteristics are evaluated along with grammar and structure. As an artist, designer, or art educator you will be expected to be able to communicate effectively in writing as well as visually. How clearly can you get your ideas across to others? Use your creativity to express what makes you unique. Topics can include but are certainly not limited to goals, interests, autobiographical or artistic experiences, why you want to attend MassArt, personal development, your philosophies, impressions, observations, expectations, and plans. Your essay should be no fewer than 500 words(at least one to two typed pages).

Supporting Materials (optional)
To allow the admissions committee to see you as an individual with particular talents, expertise, and aspirations, you are invited to supplement required submissions with other materials. These may include letters of reference, descriptions of volunteer or community activities, or any other information that is relevant and meaningful to you. Use your optional presentation as an opportunity to define yourself and to explain your background, interests, and potential contribution to the MassArt community.

Interview
Interviews are not available for undergraduate applicants. We hope you use a variety of alternate avenues to explore MassArt, such as a group information session and tour, telephoning an admissions counselor, or scheduling a small group advising session on campus.

The Admissions Committee occasionally invites an applicant to interview with a counselor if there are questions that need clarification before an admission decision can be made.

EARLY ADMISSION
Candidates of exceptional merit can be considered for admission after completion of their junior year of high school and prior to graduation. (This should not be confused with admission for those students actually graduating at the end of their junior year for whom regular application procedures are followed.) Early Admission candidates must be able to meet all high school requirements and obtain their high school diplomas after completing the Foundation program at MassArt. Only highly motivated and mature students who have excellent high school records and exceptional art ability should consider this option.

Application Requirements for Early Admission
Complete all other first-time freshman application requirements as listed in this catalog. You are required to present at least one letter of reference from a high school teacher. Early Admission candidates must present a written agreement from high school authorities and a parent or legal guardian recommending the substitution of MassArt's Foundation program for your senior year in high school and stating

that a high school diploma will be awarded upon successful completion of the first-year program at MassArt. The applicant is responsible for obtaining this approval from his or her school. The final high school diploma must be submitted to MassArt prior to entry into the sophomore year.

EARLY DECISION

You may want to consider early decision if MassArt is your first choice college. This option is intended for talented art students with strong academic credentials and gives you the opportunity to know of our decision early in the admissions year. A student considered under early decision agrees to enroll at the Massachusetts College of Art for the following fall if offered admission. You are permitted to apply to other colleges, with the understanding that you will withdraw any such applications if you are accepted under the early decision plan.

Admissions Requirements for Early-decision

To be considered for early decision you must submit all the above credentials by December 1. Indicate on the application form your interest in early decision. Notification of the admissions decision is sent in January. If you are offered early decision you are required to submit a non-refundable $100 tuition and fee deposit by February 1. Students not accepted under this option may request reconsideration for admission in the regular admissions cycle.

PREREQUISITE REQUIREMENTS

Studio Pre-Semester: Applicants who are judged strong candidates for the first year Studio Foundation program on the basis of their academic and personal characteristics but whose portfolios indicate the need for more preparation in studio areas may be offered admission requiring successful completion of the four-week Studio Pre-Semester Program in August. Some freshmen applicants who have not had the opportunity to develop a portfolio may elect to substitute satisfactory achievement in this studio program for the application portfolio and to meet very stringent requirements for other application qualifications. This studio summer program focuses on drawing, essential skill in all fields of art and design and explores other areas basic to foundation studies.
To maintain their offer of admission for the fall, students admitted with the Studio Pre-Semester Program requirement must complete this course successfully and receive the endorsement of their faculty.

Critical Studies Pre-Semester: Applicants who are judged exceptional candidates on the basis of their portfolios and personal characteristics but whose academic skills need strengthening may be offered admission requiring the Critical Studies Pre-Semester Program. This five-week summer program is designed to develop writing competencies, strengthen reading and critical thinking skills, and prepare students for the courses that constitute the Critical Studies component of the BFA degree. Students admitted with this prerequisite requirement must successfully pass the summer Critical Studies Pre-Semester Program as a condition of their enrollment in the college in the fall.

CONDITIONAL ADMISSION

Probationary Admission: Applicants whose portfolios, test scores, and other credentials indicate strengths in preparation for the MassArt program, but whose academic potential has not been demonstrated in high-school records may be offered admission on a probationary status. Students so admitted are required to pass two-thirds of their courses in each of the first two semesters to maintain enrollment in the college.

Writing for Artists

Matriculating students whose test scores (SAT and/or TOEFL) and/or grades earned in high school English classes indicate the need for further preparation in English composition and reading must successfully pass Writing for Artists, CSC99, in their first year at the college. Writing for Artists earns 3 institutional credits, which are recorded and satisfy academic-load requirements for financial aid and other purposes, but are not counted toward graduation requirements.

TRANSFER APPLICATIONS

Transfer students greatly enhance the diverse composition of the student body. Approximately half of all new students are individuals who have either acquired or were pursuing degrees from four-year liberal-arts colleges, universities, two-year community colleges, or other colleges of art or design.

Applicants may transfer to the college as transfer freshmen, sophomores, or juniors. The number of transferable studio-course credits, not liberal arts, acquired from previous post-secondary educational experience determines the level at which students are eligible to apply. Credits earned for liberal-arts courses in which the course content parallels that of required or elective courses offered at the college are considered for transfer, but do not alter entrance-level decisions. A maximum of 39 studio credits and 30 liberal arts credits earned at accredited institutions can transfer toward the requirements for the BFA degree. Only courses with a grade C or better qualify for transfer credits.

As a state-supported institution, the Massachusetts College of Art cannot consider anyone for the undergraduate program who has previously earned a Bachelor of Fine Arts degree. However, a BFA holder is eligible to apply as a Special Student (see below). Applicants with any other undergraduate or graduate degree can apply to the undergraduate program as transfer students.

APPLICATION PROCEDURES

All applicants to the college are encouraged to come for a tour of the campus and a group information session with an admissions professional.

Spring Entrance: Transfers with a minimum of 9 studio credits in studio and 6 credits in liberal arts can apply for spring semester admission. All application materials must be submitted before November 1. If any materials have not been received by this deadline, the application is considered for fall admission.

Fall Entrance: Applications for fall admission should be completed no later than April 1. An occasional late application is accepted; to apply after April 1, check with the Admissions Office to be sure that the application can be reviewed.

Transfer freshmen are reviewed on a rolling basis, beginning in January for September enrollment. The review process may take a month or more from the date of completion of all requirements, especially for those applications that are submitted on or near the deadlines. The college encourages you to complete your application well in advance of the date by which you want to learn the admissions decision. Sophomore and junior transfer students, special
students, and readmission candidates are reviewed by faculty from the department into which they are applying, beginning in mid April for September admission and November for January admission. The college notifies candidates by mail that they have been approved for admission, not approved for admission, or (for fall admission only)placed on a waiting list. Any vacancies are filled by wait-listed candidates throughout the late spring and early summer.

Transfer Freshman

You may apply as a transfer freshman if you have pursued a college-level program after secondary school, but have fewer than 18 studio credits or if you lack the studio preparation to qualify for advanced placement.

Advanced Transfer

Students have completed at least 18 studio credits to be eligible for admission as a sophomore or 36 or more studio credits to be eligible for admission as a junior. Students are not admitted above the status of junior because a minimum of two years study at the college is required to earn the BFA.

Transfer applicants are required to submit the following information:

(Applicants are encouraged to submit all materials at the same time, in a single package, as this greatly speeds processing time and allows Admissions to offer you a speedier response.)

Application and Fee

Submit the application form, residency affidavit, and the appropriate application fee ($10 for Massachusetts state residents, $40 for out-of-state residents) to the Office of Admissions, 621 Huntington Avenue, Boston, MA 02115. Application forms are included in the back of this catalog.

Transcripts

Official copies of transcripts from high school or GED exams, SAT or TOEFL scores, and all post-secondary institutions. You must request that this information be sent to the Admissions Office. Transfer applications are considered incomplete until official transcripts are received from each institution you attended previously.

Applicants who have earned a four-year undergraduate degree need only submit their post-secondary transcripts. Applicants who have taken Continuing Education courses at the Massachusetts College of Art must request an official copy of the transcript from the Office of Graduate and Continuing Education.

If you are currently enrolled in a college program, you must send a list of the courses not on the transcripts that will be completed by the date you plan to enter the college. To help MassArt evaluate college transcripts properly, send photocopies of college catalog pages that contain the course descriptions for the work you have completed. Your name and the name of the college must appear on each page. Do not send complete catalogs.

Portfolio

Through the portfolio, the review committee assesses your studio skills and the studio courses that will transfer toward degree requirements. For transfer freshmen with few or no studio course credits, the portfolio requirements are those for a first-time freshman as described above. For advanced transfer applicants, the portfolio should reflect the course work, knowledge, and skills gained from studio courses taken at another post-secondary institution or experience gained from a work environment. Portfolios should demonstrate general strengths in the area you intend to study. Faculty compare the level of accomplishment to that expected of enrolled students and determine whether each applicant is qualified for advanced status in the area he or she has chosen.

Portfolio format

Portfolios must be presented in slide format (35mm, 2x2). Mail the slides to the admissions office in 8 1/2"x11" plastic slide sheets (available in any photography store). Label each slide, including your name, the top of the piece, and a number corresponding to a portfolio description list indicating dimensions, media, and dates completed.

Submission of creative work in film, video, writing, theater, music, performance, or dance is encouraged; a VHS videotape is recommended. Limit your time-based media presentations to no longer than 20 minutes. Please submit such supporting materials in a form easily viewable by the admissions committee. Do not send original work, or your only copy of reproduced material, as the college cannot be responsible for its safety.

Applicants may choose to submit all or a portion of their portfolio on digital media in addition to or instead of 35mm slides and VHS videos. MassArt can accept the following platform, physical, and file types. Computer platform: Apple Macintosh or IBM PC (or PC compatible); physical media: 3 1/2 inch high density (HD) floppy disks or Zip (tm) disks; file/program types accepted: Adobe Acrobat format or PDF files,; Macromedia Director projector files; Adobe Photoshop, JPEG (JPG) or GIF files.

If you want the college to return your slides, videotapes, or disks, enclose with the portfolio a self-addressed, stamped envelope with sufficient postage. You may also pick up the portfolio in the Admissions Office after you have received notice of the admission decision.

Statement of Purpose

The statement of purpose essay is used to determine how well you communicate. Style, content, and personal characteristics are evaluated along with grammar and structure. As an artist, designer, or art educator you will be expected to be able to communicate effectively in writing as well as visually. How clearly can you get your ideas across to others? Use your creativity to express what makes you unique. Topics can include, but are certainly not limited to, goals, interests, autobiographical or artistic experiences, why you want to attend MassArt, personal development, your philosophies, impressions, observations, expectations, and plans. Your essay should be no fewer than 500 words.

Supporting Materials (optional)

To allow the admissions committee to see you as an individual with particular talents, expertise, and aspirations, you are invited to supplement required submissions with other materials. These may include letters of reference, descriptions of volunteer or community activities, or any other information that is relevant and meaningful to you. Use your optional presentation as an opportunity to define yourself and to explain your background, interests, and potential contribution to the MassArt community.

PREREQUISITE REQUIREMENTS AND CONDITIONAL ADMISSION

Probationary Admission: Occasionally, applicants whose portfolios, test scores, and other credentials indicate strengths in preparation for the MassArt program, but whose academic potential has not been demonstrated in previous college performance may be offered admission on a probationary status. Students so admitted must pass two-thirds of their courses in each of the first two semesters to maintain enrollment in the college.

Studio Pre-Semester: Transfer freshmen whose portfolios indicate the need for more preparation in studio areas may be offered admission contingent upon successful completion of the four-week Studio Pre-Semester Program. This prerequisite is described in First-Time Freshmen Applications.

SPECIAL STUDENT STATUS

Students with undergraduate degrees who want to enroll in a one or two-semester program of advanced study (senior level) in one concentration may apply for special student status in the undergraduate program. Such applicants should complete requirements listed for advanced undergraduate transfer. The portfolio should demonstrate advanced conceptual and technical skills. The required essay should specifically address why you applying as a special student and your goals within a specified department. The number of spaces for special students in every department is extremely limited. No financial aid is available for students who are not in a degree program.

VISITING STUDENT STATUS

Students enrolled in an undergraduate program at another college who want to enroll in a one- or two-semester program of study at Massachusetts College of Art may apply for visiting student status in the undergraduate program. Visiting student status is limited to one year. Students enrolled in an undergraduate program in a member college of the Association of Independent Colleges of Art and Design (AICAD) should refer to the information on Mobility Programs in this catalog. All other students should complete the undergraduate transfer application requirements, and the required essay should specifically address their reasons for applying as a visiting student. Visiting student enrollment is limited to two or three students per semester whose applications are approved by faculty. Students invited for visiting student enrollment are responsible for negotiating transfer credit for their MassArt experience with their home institution and are not eligible for financial aid from MassArt.

READMISSION CANDIDATES

Students who withdrew from the college and want to return must meet the same application requirements and procedures as transfer students. They should file the enclosed application along with all required transcripts, statement of purpose, and application portfolio as defined below. Ask the registrar forward a copy of the Massachusetts College of Art transcript to the Admissions Office.

INTERNATIONAL STUDENT APPLICATIONS FOR ALL PROGRAMS

International students are an important part of MassArt's diverse population. Their contributions enhance the college's cultural and artistic community.

Deadlines

International students are eligible only for full-time admission beginning in the fall (September) semester. Undergraduate applicants must submit all credentials by March 1; graduate candidates must complete their applications by February 1. The college strongly recommends that students complete their applications well in advance of the deadlines.

Transcripts

International students should submit official copies of academic records for secondary school education and any college-level study. Credentials in languages other than English must be accompanied by certified literal English translations, and if possible, an explanation of the grading system and hours of study. Applicants with previous university-level studies should submit official course descriptions or syllabi for all course work completed. Massachusetts College of Art requires official evaluations of post-secondary transcripts or records from other countries. Applicants may arrange for such evaluations by contacting the Center for Educational Documentation or any other approved evaluation center. You can reach the Center at
P.O. Box 326, Boston MA 02130.
Telephone: (617) 522-4738.
Fax: (617) 983-5232 or send email to:
ced_eval@ix.netcom.com.

Test of English as a Foreign Language
MassArt does not offer an intensive English language program. Students are expected to be proficient in English before applying for admission. In addition to all other admission requirements for undergraduate or graduate applicants, international students whose native language is not English are required to submit official scores from the Test of English as a Foreign Language (TOEFL). A minimum composite score of 530 or better is required for undergraduates, 550 for graduate candidates. Exceptions or substitutions for this requirement are not permitted. The application is not complete without the official report. English-speaking undergraduate applicants must submit Scholastic Aptitude Test (SAT) scores. Information on the TOEFL is available from the American Consulate or Embassy or by writing to TOEFL/ETS Services, Box 6151, Princeton NJ 08541-6151. Telephone: (609) 951-1100. You can also directly access their web site at http://www.etc.org. MassArt's code for the TOEFL is 3516.

Student Visa
International students who seek a student visa to enroll in the college are required to furnish proof of financial support sufficient for the full term of the degree program to which they are applying. Forms for this declaration are sent along with any offer of admission. This document must be officially certified from the student's source of funding. With the exception of graduate assistantships, the college cannot offer financial assistance to students who are not citizens or permanent residents of the United States.

MassArt can issue a Certificate of Eligibility for Non-Immigrant (F-1) student status (Form I-20) only after it has offered the student admission into a degree program, and the student has demonstrated adequate financial resources on the financial declaration form, and signed and returned the Reply to Offer of Admissions form along with a non-refundable tuition and fee deposit. The deposit required for undergraduates is $100; for graduate students, $250.

GRADUATE APPLICATIONS

MassArt offers two graduate degrees: the Master of Fine Arts (MFA) and the Master of Science in Art Education (MSAE). The college also offers a Teacher Certification program, which leads to provisional certification for teaching in the public schools in Massachusetts and other states.

GRADUATE APPLICATION PROCEDURES

The college encourages all applicants to come for a tour of the campus and a group information session with an admissions professional. During the fall and spring, special sessions are offered for prospective graduate students to give them the opportunity to meet and ask questions of current MFA or MSAE students and faculty.

MFA applications are accepted for fall matriculation only and must be complete before the February 1 deadline. This is a very competitive program, and late applications cannot be considered. MFA candidates are evaluated by faculty from the appropriate department in February and March. Exceptional applicants are invited to meet with faculty in late March, and final admissions decisions are made in early April.

MSAE and Teacher Certification candidates may apply for admission in the fall or spring semester; those accepted for fall enrollment may begin their course work in the summer. Application deadlines are March 15 for fall and November 1 for spring. These are competitive programs, and late applications cannot be considered. MSAE and Teacher Certification applications are reviewed by Art Education faculty in the month after the deadline. Qualified applicants are invited to the college for an interview with faculty and advanced graduate students. The admissions decision is made after the interview.

The college notifies candidates by mail that they have been approved for admission, not approved for admission, or placed on a waiting list. Any vacancies are filled by wait-listed candidates throughout the period preceding enrollment dates.

MASTER OF FINE ARTS

Admission to the MFA program is extremely competitive. The program is intended for individuals whose conceptual knowledge and artistic abilities are mature and who are interested in pursuing an intensive program of study in the fine arts or design. Generally, applicants who are accepted to the MFA program have been working in their areas of interest on a professional level beyond college. The MFA program requires full-time study and is completed in two years.

To apply to the MFA program, submit the following credentials to the Admissions Office by February 1: (Applicants are encouraged to submit all materials at the same time, in a single package.)

Application and Fee
Submit the application form and the $50 graduate application fee to the Office of Admissions, 621 Huntington Avenue, Boston, MA 02115.

Transcripts
Official transcripts from each college attended previously, including the final transcript showing the awarding of the degree.

Portfolio
Portfolios of MFA applicants are expected to demonstrate a depth of study in the visual arts and evidence a strong personal statement. Faculty review portfolios for an indication of clear direction and potential for further development.

Portfolios for Fine Arts 3D, Photography, and Design should be submitted in slide format, housed in slide file pages. Include a minimum of 20 representative examples of recent work relative to the concentration to which you are applying. Label each slide with your name, the top of the piece, and a number that corresponds to a portfolio description list indicating dimensions, media, title, and dates completed.

Applicants to the Fine Arts 2D programs must submit 20 - 30 slides of recent work in a round 80-capacity carousel. (Please project the slides before submitting them to insure that they are correctly inserted.) Label each slide with your name, media, and dimensions. In addition, submit a portfolio description list, including title, media, dimensions, and date of each work.

Applicants to the Film program should submit prints of their films in 16mm or Super-8 format, or transfer them onto video (VHS or 3/4 inch video). Do not send the original film. Applicants to the Studio for Interrelated Media program should send documentation of performance, video, computer, and/or installation pieces, which may include slides, audio tape, film, video, and written material. SIM applicants should limit their time-based submissions to a 20-minute length.

Applicants for Design or SIM may choose to submit all or a portion of their portfolio on digital media in addition to or instead of 35mm slides and VH videos. MassArt can accept the following platform, physical, and file types. Computer platform: Apple Macintosh or IBM PC (or PC compatible); physical media: 3 1/2 inch high density (HD) floppy disks or Zip (tm) disks; file/program types accepted: Adobe Acrobat format or PDF files,; Macromedia Director projector files; Adobe Photoshop, JPEG (JPG) or GIF files.

Applicants should retrieve their portfolios within one month of the admissions decision. Those portfolios submitted with sufficient pre-paid postage are returned by mail. Although every precaution is taken to protect the portfolio, the college cannot be responsible for any loss or damage.

Statement of Purpose
Use the MFA statement of purpose to indicate the reasons for selecting a specific area of concentration, the direction of future work, the support and facilities sought in a graduate program, and those questions that may be addressed in studio and academic pursuits.

Letters of Reference
You must submit recommendations from three individuals who know your interests and abilities in art and can comment on your qualifications for advanced study. At least one letter should be from a faculty under whom you have studied.

Resume
Supplement the application with a resume outlining professional experience.

Interview
Selected MFA candidates are invited to the college for interviews with faculty and advanced graduate students. The Admissions Office contacts any finalist to schedule this interview.

Prerequisite Requirements
Art History
MFA candidates are expected to have a minimum of 12 semester credits of art history, including survey courses, in their undergraduate programs. Candidates who do not meet this requirement may be considered for admission, but will be required to complete a prerequisite of 6

credits minimum in art history, in courses approved by the college, in the summer before matriculation.

English as a Second Language
Graduate study in art history, art education, and in the studio demands competency in English writing, reading, and conversation at a very advanced level. Applicants whose first language is not English must present TOEFL scores of 550 or higher. Applicants whose TOEFL is lower than 550 but higher than 500 may be considered for admission, but will be required to successfully complete an intensive English as a Second Language curriculum, in a program approved by the college, in the summer before matriculation.

MASTER OF SCIENCE IN ART EDUCATION
The Master of Science in Art Education (MSAE) is intended for students who hold a bachelor's degree from an accredited institution and have a strong studio art background. There are two tracks to this degree. The Research program, which culminates in a thesis, is for students interested in exploring questions in the field of visual arts education. The Artist/Teacher program is a clinical master's designed to meet the needs of students who want to become fully certified by the state of Massachusetts to teach art at the elementary or secondary level. It also serves those students who want to combine further work in studio, aesthetics, and art history with teaching. Students may enroll on a full- or part-time basis for either track, Students in the Artist/Teacher program should plan to participate full-time during the semesters of their clinical internships. The MSAE Extended Option is available for those who want to earn both the Provisional Teaching Certificate (with advanced standing) and the Master of Science in Art Education degree simultaneously.

To apply to the MSAE program, follow the same procedures as MFA candidates for the following credentials:

Application and Fee
Transcripts
Resume

Statement of Purpose
The statement of purpose for MSAE candidates should indicate which track the applicant plans to pursue and the reasons for this choice. The statement for Research applicants should define the educational area to be investigated in the thesis project. With so few openings available each year, a critical match is made between the statement of purpose and the faculty resources available at the college.

The statement of purpose for applicants to the Artist/Teacher program and the Extended Option should describe previous teaching experiences, goals for future teaching, and plans for the focused studio segment of the degree.

Writing Sample (Research Program)
Applicants for the MSAE Research program must provide an example of their written material. The writing sample could be a published article, an academic research paper, a scholarly review, or criticism. The sample should be 500 to 1000 words.

Portfolio
Applicants to the Artist/Teacher program and the Extended Option are expected to demonstrate a strong studio background in a portfolio of recent artwork. Work in the portfolio may be in a variety of media or concentrated in one or two areas. The portfolio must be submitted in slide format, presented in a slide file sheet, and include a minimum of 20 representative examples of work. Label each slide with your name, the top of the piece, and a number that corresponds to a portfolio description list indicating dimensions, media, and dates completed.

Applicants should retrieve their portfolios from the Admissions Office within one month of the admissions decision. Those portfolios submitted with sufficient pre-paid postage are returned by mail. Although every precaution is taken to protect the portfolio, the college cannot be responsible for any loss or damage.

Portfolios are welcome, but not required for MSAE Research program applicants. To submit examples of studio artwork, follow the directions for the Artist/Teacher program.

Letters of Reference
MSAE candidates must submit recommendations from three individuals who can comment on their qualifications for graduate study. Applicants to the Research program should include letters that discuss their potential for research study. If you have taken college courses recently, a letter from your faculty would be useful. Applicants to the Artist/Teacher program who seek permanent certification should submit at least one letter from someone who has served as their teaching supervisor, such as the cooperating teacher in a student/teacher placement, an employer, or department head.

Interview
MSAE applicants are reviewed by Art Education faculty within the months following completion deadlines. Finalists are contacted by the Admissions Office and invited for an interview with faculty and advanced graduate students. Admission decisions are made after the interview.

Teacher Certification Program
The Teacher Certification program is designed for students with a bachelor's degree and a strong studio art background who want a provisional teaching certificate valid in Massachusetts and many other states. Candidates for teacher certification must demonstrate competencies in areas specified by the state department of education.

To apply for the Teacher Certification program, follow the same procedures as MSAE Artist/Teacher program candidates for:

Application and Fee
Transcripts
Resume
Portfolio

Statement of Purpose
The statement of should define your interest in teaching, the particular population that interests you, and the relevant experiences that contribute to this interest.

Letters of Reference
You should submit recommendations from three individuals who can comment on your qualifications for advanced study and your interest in teaching.

GRAPHIC DESIGN CERTIFICATE APPLICATION

Applicants for the Graphic Design Certificate must have completed a minimum of 60 undergraduate credits in an accredited post-secondary institution. Applicants may enroll in the first two courses of the program (DE212 2D Design and DE224 Conceptual Drawing) without being officially admitted into the program, but are encouraged to file an application for admission before going further in the sequence. A maximum of 6 credits may be transferable at the time of acceptance with approval of the program director. Course work for the program may be taken over a period of no more than 3 years; all courses are offered in the evening.

APPLICATION PROCEDURES
Graphic Design Certificate applications must be completed by May 1 to begin the program in the fall or summer, and by November 1 for spring matriculation. Applicants are reviewed by design faculty in the month following completion deadlines, and notification of the decision is sent by mail.

To apply to the design certificate program, submit the following:

Application
Complete the application form and send it with the certificate application fee of $35 to the Admissions Office.

Transcripts
Request that all official post-secondary transcripts be forwarded to the MassArt Admissions Office. Applicants who have taken Continuing Education courses at MassArt must request an official copy of their transcripts from the Office of Graduate and Continuing Education. Also, submit a list of courses in which you are currently enrolled.

Statement of Purpose
As a graphic designer you are expected to be able to communicate effectively in writing as well as visually. Use your statement, an essay of no less than 500 words, to define your interests and experience in the field of graphic design.

Resume
Supplement your application with a resume outlining your professional experience.

Portfolio
Portfolios for Design Certificate applicants are expected to demonstrate basic skills in visual language (drawing, color, composition) and proficiency and interest in design. Students enrolled in design courses through Continuing Education at MassArt should include work done in class as part of their portfolios. The portfolio must contain at least 15 pieces of artwork and must be presented in slide format in a slide file page.

PROFESSIONAL AND CONTINUING EDUCATION

MassArt offers instruction to non-matriculating students through the program of Professional and Continuing Education (PCE). There are no admission requirements for these courses, which may be taken for both undergraduate and graduate credit. Studio credits earned through PCE may be accepted into the degree program either as replacement studio credit for a required course or as elective credit. The decision is based on portfolio review by departmental faculty. Critical Studies credits are generally transferable with a grade of C or better.

DEPOSITS/ REQUIREMENTS

Tuition and Fee Deposits

Any student accepted for admission to the undergraduate program at the college for the fall semester must submit a $100 deposit to hold a place in the class by May 1 or within two weeks if the offer is made after April 15. Applicants offered admission for the spring semester must submit the $100 deposit within one week of the offer of admission Graduate and Teacher Certification candidates must submit a $250 tuition and fee deposit within one month of the offer of admission. Tuition deposits are non-refundable, but are applied toward the charges for the first semester's tuition and fees. Deposits are required of all matriculating students, regardless of financial aid obtained or tuition waivers.

Dormitory Deposits

Students who want to reserve space in college housing must submit a $300 dormitory deposit with the housing reservation form. Deposits are applied toward the first semester's dormitory charges. Space in the dormitories is limited and awarded on a first-come, first-served basis.

Health Requirements

Massachusetts state law requires any student, regardless of year of birth, entering a college within the state to provide proof of full immunization against measles, mumps, and rubella; a tetanus/diphtheria shot within the past 10 years; and a tuberculosis test within the year prior to entering college. The college forwards immunization forms and a health questionnaire to any student offered admission to degree or certificate programs; both must be on file before registration is allowed.

Deferred Admission

Given space limitations, the college does not recommend deferring admission to of its programs. Special petitions are considered by the admissions staff and faculty on a case-by-case basis. At the sophomore, junior, and graduate levels, space cannot be guaranteed for the following year, and applications will be re-evaluated in the regular admissions cycle. All requests for deferred admission must be made in writing to the Admissions Office as soon as possible and no later than the beginning of classes in the semester the student is expected to enroll.

Return of Credentials

With the exception of the application portfolio, credentials submitted in support of an application (including transcripts and letters of reference) cannot be returned to the applicant.

ACCREDITATION

• Massachusetts College of Art is a member of the American Council on Education.

• The college is accredited by the National Association of Schools of Art and Design, the only accrediting agency covering the whole field of art and design recognized by the Council on Post-Secondary Accreditation and the U.S. Department of Education. The National Association of Schools of Art and Design represents the highest traditions and aims in the education of the artist and designer.

• The Massachusetts College of Art is accredited by the New England Association of Schools and Colleges, Inc., a nongovernmental, nationally recognized organization whose affiliated institutions include elementary schools through collegiate institutions offering post-graduate instruction. Accreditation of an institution by the New England Association indicates that it meets or exceeds criteria for the assessment of institutional quality periodically applied through a peer group review process. An accredited school or college is one which has available the necessary resources to achieve its stated purposes through appropriate educational programs, is substantially doing so, and gives reasonable evidence that it will continue to do so in the foreseeable future. Institutional integrity is also addressed through accreditation. Accreditation by the New England Association is not partial but applies to the institution as a whole. As such, it is not a guarantee of the quality of every course or program offered, or the competence of individual graduates. Rather, it provides reasonable assurance about the quality of opportunities available to students who attend the institution.

Inquiries regarding the status of an institution's accreditation by the New England Association should be directed to the administrative staff of the school or college. Individuals may also contact the Commission on Institutions of Higher Education, at the Association: New England Association of Schools and Colleges, 209 Burlington Road, Bedford, Massachusetts, 01730-1433 (617) 271-0022.

Students are expected to be familiar with the contents of this publication and are personally responsible for complying with all rules and regulations of the college. Matriculating students are solely responsible for completing all degree requirements.

Policy statements and fee schedules as published in this catalog reflect information that was current as of fall 1997. Such statements and schedules are not intended to be and should not be relied upon as statements of contractual undertakings. The college provides notice concerning changes of policy and fee schedules as is reasonably practicable under the circumstances. However, the college reserves the right, in its sole judgment, to implement new rules and regulations and to make changes of any nature in its program, calendar, procedures and standards, degree requirements, and academic schedule. Such changes include, without limitation, any changes in course content and class schedules. Administrative policies that affect the Massachusetts college system (for example, admissions policies, tuition, and fees) are subject to change by the Massachusetts Higher Education Council without advance notice.

When changes are necessary, the Massachusetts College of Art makes a reasonable effort to provide comparable or substantially equivalent instructional services and facilities for those originally designated. However, the college assumes no liability for failure to deliver or for delay in delivering such services (including those in support of academic functions or student life) when the causes for such failure or delay are beyond the reasonable control of the college.The causes of such delays or failures include, without limitation, power failures, fires, accidents, natural disasters, work slowdowns and strikes, loss of personnel, changes in funding, and acts of public authorities.

INFORMATION FOR VISTIORS

The Massachusetts College of Art welcomes and encourages visits to the college by students, parents, and the interested public. The Admissions Office is open to the public from 9:00 am to 5:00 pm Monday through Friday. Visitors may participate in an information session and campus tour scheduled on most weekdays by calling ahead and reserving a space. Tours are not available on Saturdays or Sundays.

Information sessions provide an opportunity to ask questions relevant to application procedures, academic programs, student life, and provide an ideal introduction to the college. Guided tours of the college campus allow visitors the opportunity to appreciate the vast resources available to students. In addition to viewing the facilities, visitors are able to interact with students in their work studios. To participate in a group information session and tour, please call (617) 232-1555 ext. 236.

Individuals are also welcome to telephone the admissions office and speak with an admissions coordinator in order to gain information on the college's programs, facilities, and requirements.

Throughout the year, representatives of the Admissions Office attend college fairs and college night programs at various high schools and community colleges in Massachusetts, regional college fairs throughout New England, and Portfolio Days, sponsored by the National Portfolio Day Association, in many east coast and mid-west cities. We look forward to meeting interested students, parents, and others at these events. Schedules of external events are listed on the college web page: http://www.massart.edu.

By Telephone
Prospective applicants and their parents are welcome to receive information and/or assistance from the following offices at MassArt:

Main Number: (617) 232-1555

Admissions - ext. 236, 238

Bursar - ext. 481

Campus Tours - ext. 236

Catalogs - ext. 235

Continuing Education - ext. 443, 444

Exhibitions - ext. 550

Financial Aid - ext. 524

Health Office - ext. 364

Housing - ext. 421

Visiting Artists - ext. 504

TDD phone: (617) 739-1038

By fax:
Admissions Office:
fax: (617) 739-9744

Other college offices
fax: (617) 566-4034

By email:
admissions@massart.edu

MassArt web page:
http://www.massart.edu

CREDITS:

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Notes on the credits:
Clifford Stoltze, head of Stoltze Design, is a part-time faculty member at MassArt, teaching graphic design and advanced typography courses. Wing Ngan, received his BFA in Graphic Design in 1996; Tammy Dotson will earn her BFA in 1998; Angelia Geyer, received her BFA in Graphic Design in 1997

Photographers include Mickey Telemaque and Oscar Palacio, first-year MFA Photography students, and Mike Cogliantry, who will receive his BFA in Photography in 1998.

John McVey, copy writer, received his MFA in Design from MassArt in 1993.

Application Forms

MASSACHUSETTS COLLEGE OF ART APPLICATION

For admission to undergraduate and graduate degree programs, Teacher Certification, Graphic Design Certificate. **Please print or type.**

PERSONAL INFORMATION

LEGAL NAME IN FULL _____ (LAST OR FAMILY) _____ (FIRST) _____ (MIDDLE)

PERMANENT ADDRESS _____ (NO.) _____ (STREET)

_____ (CITY, COUNTY, IF MASSACHUSETTS) _____ (STATE) _____ (ZIP)

PHONE _____ (AREA CODE/PHONE NO)

PRESENT MAILING ADDRESS _____ (NO.) _____ (STREET)

_____ (CITY) _____ (STATE) _____ (ZIP)

PHONE _____ (AREA CODE/PHONE NO.)

LAST DATE TO USE THIS ADDRESS _____

EMAIL ADDRESS _____ FAX _____ (AREA CODE/FAX NO)

Other names which may appear on credentials

_____

_____

SOCIAL SECURITY NUMBER _____

ADMISSIONS OFFICE

621 HUNTINGTON AVENUE
BOSTON, MA 02115
617/ 232-1555

PERSONAL BACKGROUND

Sex*

○ Male ○ Female

Citizenship

○ United States

○ Other _____ (NAME OF COUNTRY)

If not a U.S. citizen, what type of visa do you now hold?

○ permanent resident

○ refugee

○ student visa (F-1)

○ visitor visa

○ Other (please indicate)

_____

○ none

U.S. citizens or permanent residents of the U.S., Primary ethnic heritage*

○ African, not Hispanic

○ Asian or Pacific Islander

○ Cape Verdean

○ European (White, not Hispanic)

○ Latino/Hispanic (including Mexican, Puerto Rican, Cuban, Central or South American)

○ Native American/American Indian – enrolled or principal tribe

_____

○ Other (please indicate)

_____

BIRTH DATE* _____ (MONTH) (DAY) (YEAR)

BIRTHPLACE* _____ (CITY)

_____ (STATE) (COUNTRY)

MASSART INFORMATION

Have you applied previously to the MassArt as a degree or certificate applicant?

○ Yes ○ No

for which program?

○ BFA

○ MFA

○ MSAE

○ Teaching Certificate Design Certificate

○ Other (please indicate)

_____

which year/semester?

_____

Have you attended MassArt before?

○ Yes ○ No

in which program? YEAR(S)

○ Saturday Studios _____

○ August Studios _____

○ Dual Enrollment _____

○ Continuing Education _____

○ BFA _____

○ Other (please indicate)

_____

Do you intend to apply for

○ New England Regional Student Program

○ Space in college housing

○ Financial Aid

Are you an Early Decision applicant? (Studio Foundation only)

○ Yes ○ No

Program/level applying for (check one option only)

Bachelor of Fine Arts

○ first-time freshman

○ transfer freshman

○ sophomore transfer – more than 18 but less than 36 transferable studio art credits

○ junior transfer – more than 36 transferable studio art credits

○ special student

○ visiting student

○ readmission candidate

○ Graphic Design Certificate

○ Teacher Certification Program

○ Master of Fine Arts

Master of Science in Art Education:

○ Research Program

○ Artists/Teacher Program

○ Extended Option Program

Semester applying for

○ September 19 _____

○ January 19 _____

Will attend

○ full-time ○ part-time

Will study (Freshman applicants please check the program in which you are most likely to concentrate. Sophomore and junior transfers and all M.F.A. applicants must indicate one choice of major concentration.)

○ Art Education

○ Art History†

Design:

○ architectural design†

○ fashion design†

○ graphic design†

○ illustration†

○ industrial design†

Fine Arts 2D:

○ painting

○ printmaking

Fine Arts 3D:

○ ceramics

○ fibers

○ glass

○ metals

○ sculpture

Media & Performing Arts:

○ film

○ photography

○ interrelated media

* optional

† not offered on the graduate level

EDUCATIONAL HISTORY

High School most recently attended

NAME OF SCHOOL _____ CITY _____ STATE _____

CEEB CODE NO. _____ DATE OF GRADUATION _____

Type of School

○ public

○ parochial

○ independent

○ evening high school

Have you attended any special summer or other programs?

○ Dual Enrollment at another college (please indicate)

_____

_____

○ Special summer program(s) _____

_____

○ Other (please indicate) _____

_____

If you have taken or plan to take any of the following tests, indicate date(s) below

TEST DATE M/YR

○ SAT I Reasoning _____

○ SAT II Subject Tests Areas _____

○ CLEP (College Level Examination Program) _____

○ AP (Advanced Placement Test) Areas _____

○ TOEFL (Test of English as a Foreign Language) _____

○ GED (General Education Diploma) _____

Post-Secondary Educational History please list in chronological order (starting with the most recently attended) all colleges, universities, technical schools, and any other post-secondary programs at which you have earned college credits. Attach a separate list if necessary. Workshops and non-credit programs may be listed on your resume

NAME OF COLLEGE _____ CITY _____ STATE _____

CEEB NO. _____ FROM/TO _____

APPROXIMATE NUMBER OF CREDITS EARNED _____ DEGREE EARNED _____

NAME OF COLLEGE _____ CITY _____ STATE _____

CEEB NO. _____ FROM/TO _____

APPROXIMATE NUMBER OF CREDITS EARNED _____ DEGREE EARNED _____

NAME OF COLLEGE _____ CITY _____ STATE _____

CEEB NO. _____ FROM/TO _____

APPROXIMATE NUMBER OF CREDITS EARNED _____ DEGREE EARNED _____

MASSART CONTINUING EDUCATION PROGRAM : YEAR(S) _____

Have any of your relatives attended MassArt? If so, please give name, relationship, and dates attended.

NAME _____ RELATIONSHIP _____ DATES ATTENDED _____

NAME _____ RELATIONSHIP _____ DATES ATTENDED _____

NAME _____ RELATIONSHIP _____ DATES ATTENDED _____

I understand that information about applicants that is furnished to the Massachusetts College of Art will be kept confidential and will only be released to public higher education system personnel authorized by the Massachusetts Board of Higher Education to receive this information, or to educational agencies and institutions for research study purposes.

I certify that the information furnished on the application form is complete and accurate. **Concealment of facts or untruthful statements may subject you to denial of admission to (or expulsion from) the college.**

APPLICANT SIGNATURE _____ DATE _____

PARENT OR GUARDIAN SIGNATURE (IF APPLICANT IS UNDER 18) _____ DATE _____

Enclose appropriate application fee.

DIRECTIONS TO MASSART

From the Mass Turnpike Route 90 (from west)
Upon approaching the city limits look for the Prudential Center/Copley Square exit (exit 22) on your right as you enter the exit ramp, stay in the left lane (Prudential Center) and follow the exit to Huntington Avenue. Follow Huntington Avenue past the Christian Science Center (take underpass), Northeastern University, and the Museum of Fine Arts. Massachusetts College of Art is two blocks after the Museum on the right-hand side of Huntington Avenue.

From Route 9 (traveling from the west)
Route 9 becomes Huntington Avenue at the Boston city limit (Brookline Village). Follow Huntington Avenue for approximately a mile. Massachusetts College of Art is located on your left at the intersection of Huntington Avenue and Longwood Avenue.

From Routes 3, 93, 24, 128 (from the south)
Take the Southeast Expressway toward Boston. Take the Mass Avenue/Roxbury exit. At the end of the exit cross Massachusetts Avenue and follow the Melnea Cass Blvd until you arrive at Tremont Street. Turn left on Tremont and two blocks later turn right on Ruggles Street. Follow Ruggles to Huntington Avenue, left on Huntington and one block to the college.

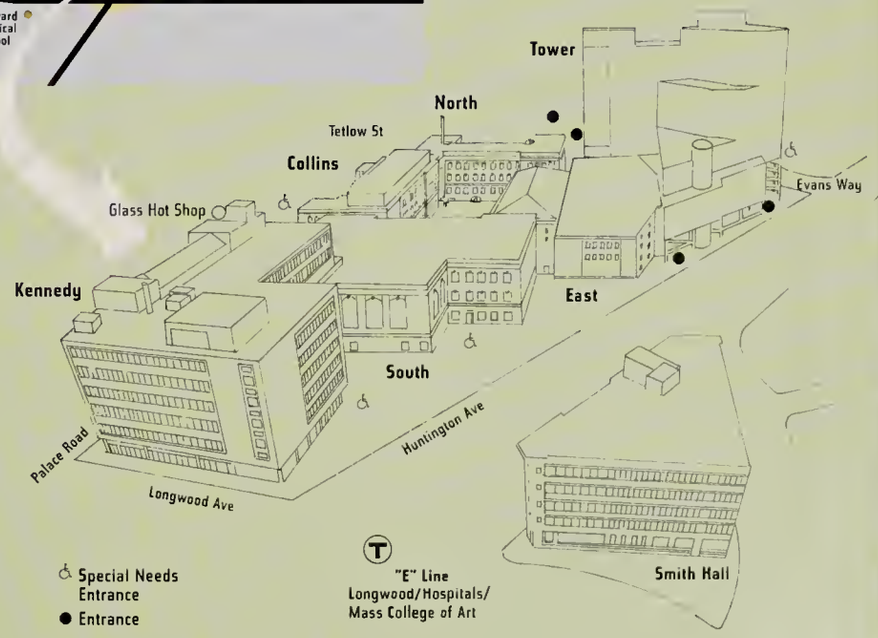
From Storrow Drive
Take the Copley Square/Back Bay exit and turn right on Beacon Street. Follow Beacon Street to Exeter Street and take a left turn. Follow Exeter Street to Huntington Avenue and take a right turn. Follow Huntington Avenue to the college.

From Route 1A and Logan Airport
Take the Sumner Tunnel to Boston. As you exit the tunnel, take route 93 North; take the second exit to Storrow Drive. Follow the above information from Storrow Drive.

From Route (traveling from the north)
Cross the Mystic/Tobin Bridge and follow signs to Storrow Drive. Follow information to get to the college from Storrow Drive.

To the College by MBTA
From the Park Street Subway station, take the Arborway/Huntington Avenue (E) train on the Green Line to the Longwood/ Hospitals stop. You are directly in front of the college.






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College of Art
1997-99